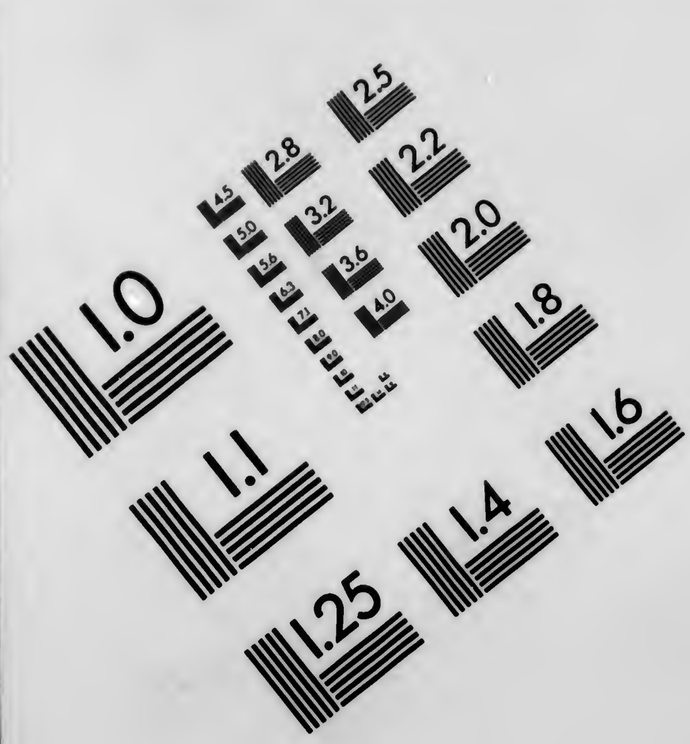
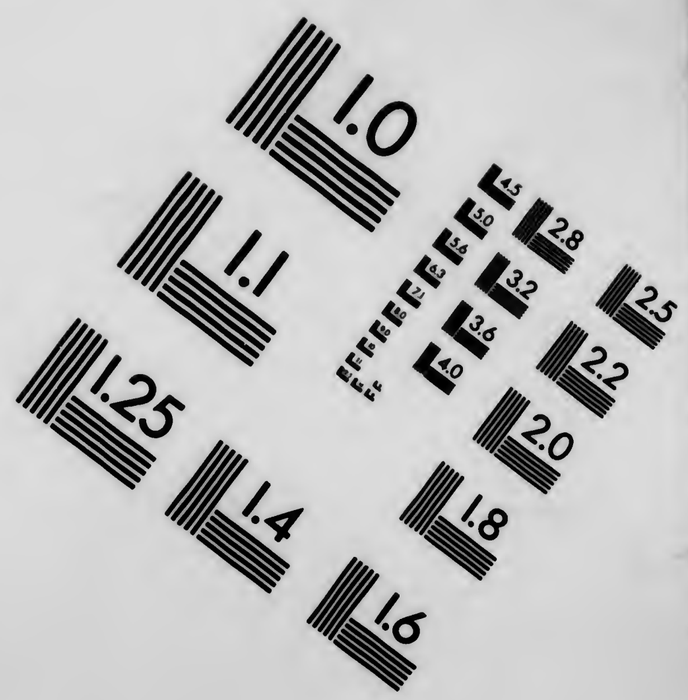


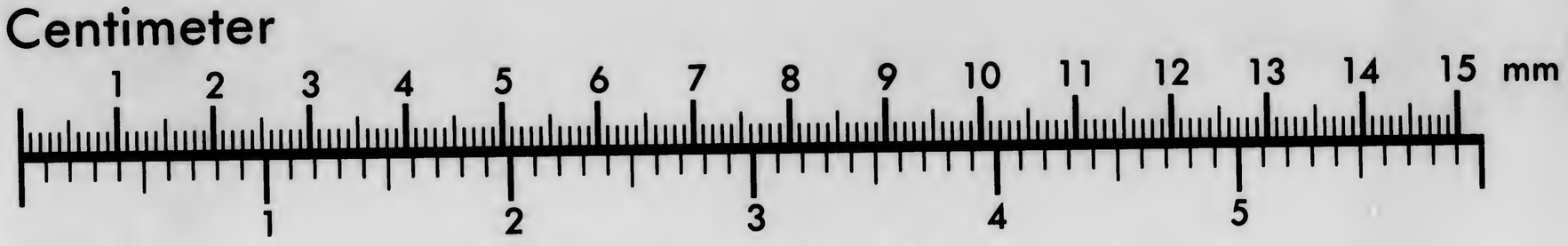
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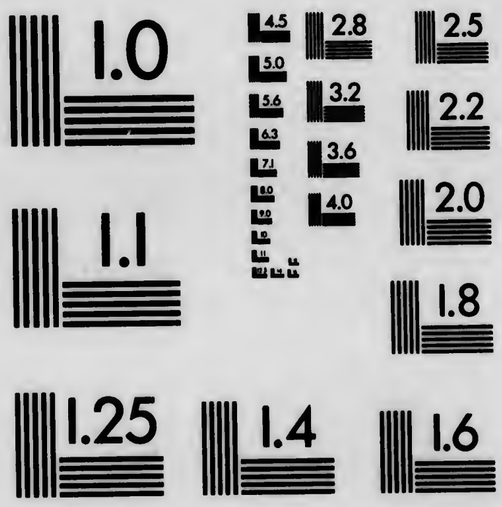
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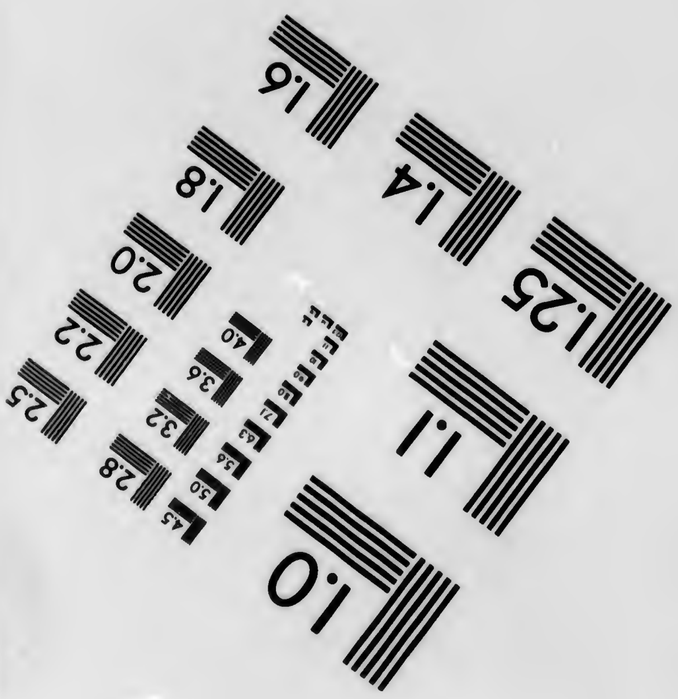
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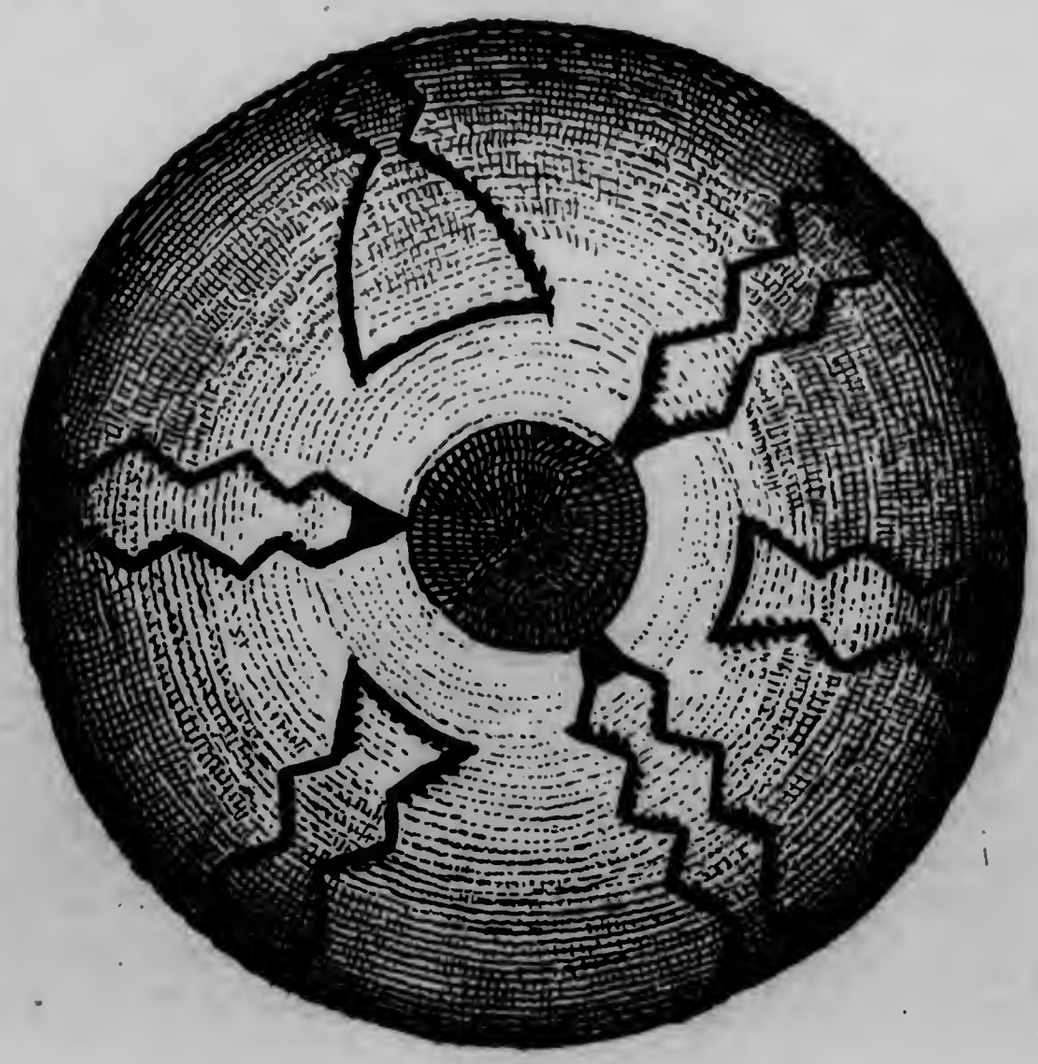


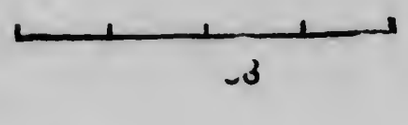


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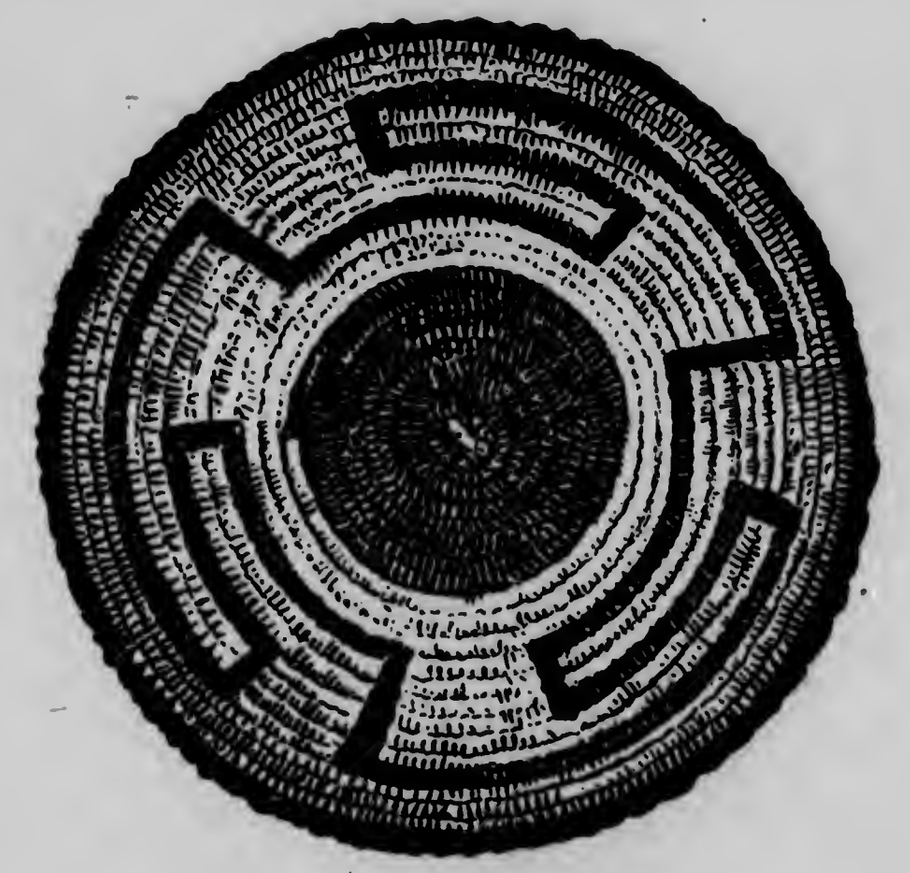
Basketry: Pima

C. Hart Merriam
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58





59

FIG. 58. Pimo coiled basket-bowl.

FIG. 59. Pimo coiled basket-bowl.

PLATE XXXIII.

(Mason. Basket-work.)

FIG. 60. Coiled basket bowl of the Pimos, built on yucca fiber and sewed with rhus or willow. The ornamentation is in red paint and splints dyed black. The border is back and forward sewing to imitate a braid. The method of administration is quite apparent in the specimen. The border stitches have an excursion varying from 2 to 4 of the regular stitches of the last coil at the top of the bowl. Depth, 3 inches. Collected in Arizona, by Dr. E. Palmer. Museum number, 76038.

PLATE XXXII.

(Mason. Basket-work.)

FIG. 58. Coiled basket bowl of the Pimas, made up on a foundation of yucca, the sewing done with splints of willow or pine. The rude character of the ornament is worthy of notice. Depth, 4 inches. Collected by Dr. Edward Palmer, in Arizona. Museum number, 5548.

FIG. 59. Coiled basket bowl of the Pimas, similar in structure to 58. The grecque ornament is wrought in with tolerable symmetry. The border has the braided appearance before mentioned, given by forward and backward sewing along the border with a single splint. In this instance the stitch passes backward three stitches of the sewing each time. This is truly the most ingenious and effective work of the kind yet seen. Collected by Mrs. Georgia Stout, Pima Agency, Arizona. Museum number, 27837.

Pimo

No. 76,038

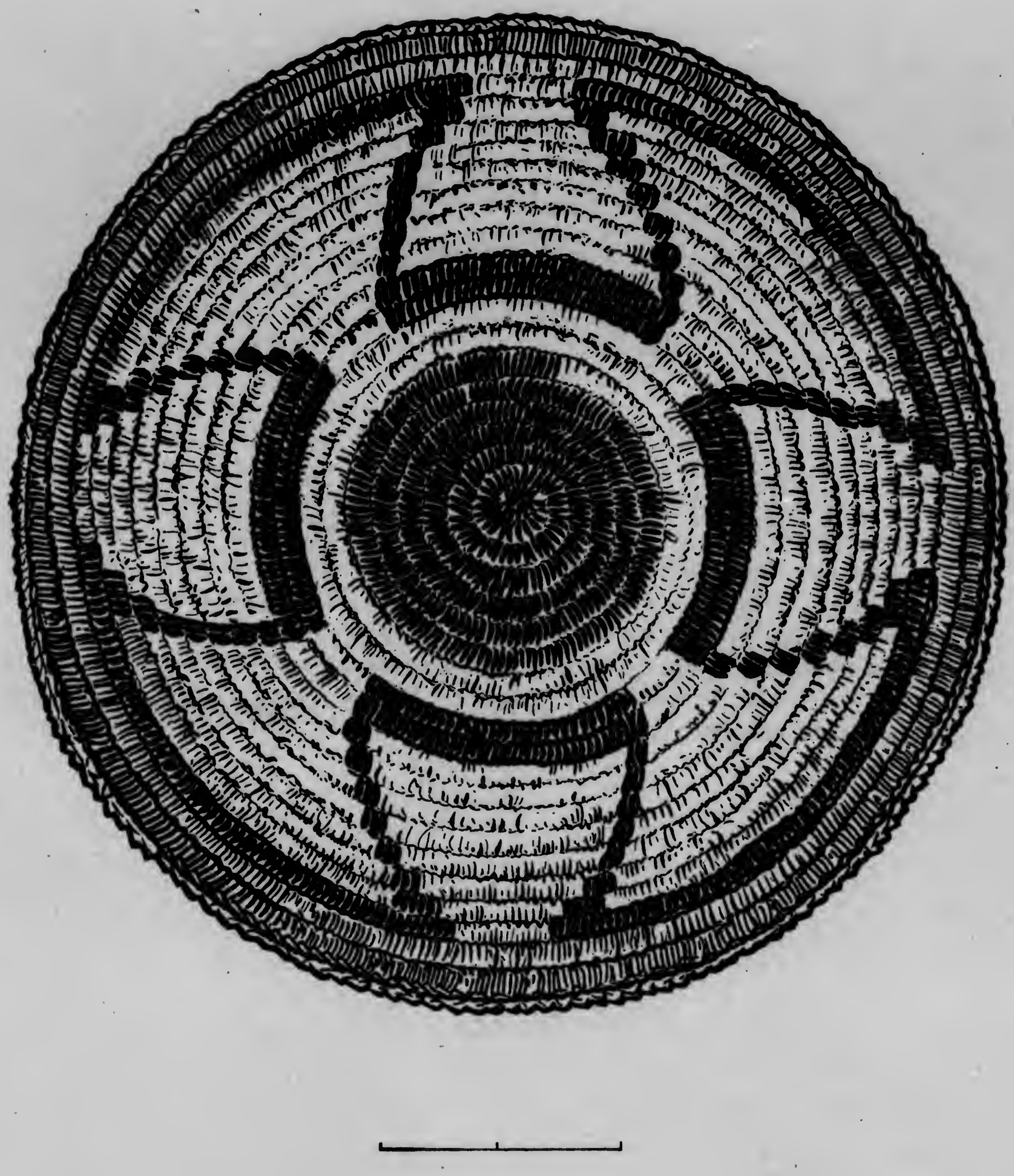


FIG. 60. Pimo coiled basket-bowl.

PLATE XXXIV.

(Mason. Basket-work.)

FIG. 61. Coiled basket bowl of Pimos. Made on yucca with splint sewing similar to those just described. The ornament is evidently the work of a beginner, but the pattern is both regular and unique, all the parts being in threes and the two sides of each pattern quite symmetrical. Border of backward and forward sewing, quite uniform in appearance, but done regardless of the number of body stitches beneath. Width, 8 inches; depth, 2¼ inches. Collected in Arizona, by Dr. Edward Palmer, in 1884. Museum number, 76039.

76038.

PLATE XXXIII.

(Mason. Basket-work.)

FIG. 60. Coiled basket bowl of the Pimos, built on yucca fiber and sewed with rhus or willow. The ornamentation is in red paint and splints dyed black. The border is back and forward sewing to imitate a braid. The method of administration is quite apparent in the specimen. The border stitches have an excursion varying from 2 to 4 of the regular stitches of the last coil at the top of the bowl. Depth, 3 inches. Collected in Arizona, by Dr. E. Palmer. Museum number, 76038.

Pimo.

No. 76,039



FIG. 61. Pimo coiled basket-bowl.

PLATE XXXV.

(Mason. Basket-work.)

FIG. 62. Coiled basket bowl of Pimos, flat-bottomed. The ornament consists of four similar patterns, based on four elongated right-angled triangles. Each of the other lines of the pattern is as nearly parallel to one of the sides of this triangle as the texture will permit. It is difficult to conceive how this design was studied out beforehand. Width, 12¼ inches; height, 5 inches. Collected in Arizona, in 1884, by Dr. E. Palmer. Museum number, 76040.

PLATE XXXIV.

(Mason. Basket-work.)

FIG. 61. Coiled basket bowl of Pimos. Made on yucca with splint sewing similar to those just described. The ornament is evidently the work of a beginner, but the pattern is both regular and unique, all the parts being in threes and the two sides of each pattern quite symmetrical. Border of backward and forward sewing, quite uniform in appearance, but done regardless of the number of body stitches beneath. Width, 8 inches; depth, 2¼ inches. Collected in Arizona, by Dr. Edward Palmer, in 1884. Museum number, 76039.

Pimo.

No. 76040



FIG. 62. Pimo coiled basket-bowl.

PLATE XXXVI.

(Mason. Basket-work.)

FIG. 63. Large basket bowl of Pimos. The manufacture is similar to that in those just mentioned, but the use of the continuous fret in ornamentation is remarkable, as exhibiting the easy manner in which the fret may have arisen in basketry. The border is a false braid formed by a single splint and resembles an elongated guilloche. Width, 18¾; depth, 5¼. Collected in Arizona, by Dr. E. Palmer, in 1874. Museum number, 76041.

PLATE XXXV.

(Mason. Basket-work.)

FIG. 62. Coiled basket bowl of Pimos, flat-bottomed. The ornament consists of four similar patterns, based on four elongated right-angled triangles. Each of the other lines of the pattern is as nearly parallel to one of the sides of this triangle as the texture will permit. It is difficult to conceive how this design was studied out beforehand. Width, 12¼ inches; height, 5 inches. Collected in Arizona, in 1884, by Dr. E. Palmer. Museum number, 76040.

Pimo -

No. 76041



FIG. 63. Pimo coiled basket-bowl.

PLATE XXXVII.

(Mason. Basket-work.)

FIG. 64. Small twined granary of straw, made by Pimos. Made of wheat-straw in a coil sewed with bands of willow-bark. The very noticeable feature about this specimen is that only in a few cases do the stitches of the coils interlock. Diameter, 20 inches; height, 12 inches. Collected in Arizona, by Dr. E. Palmer, in 1884.

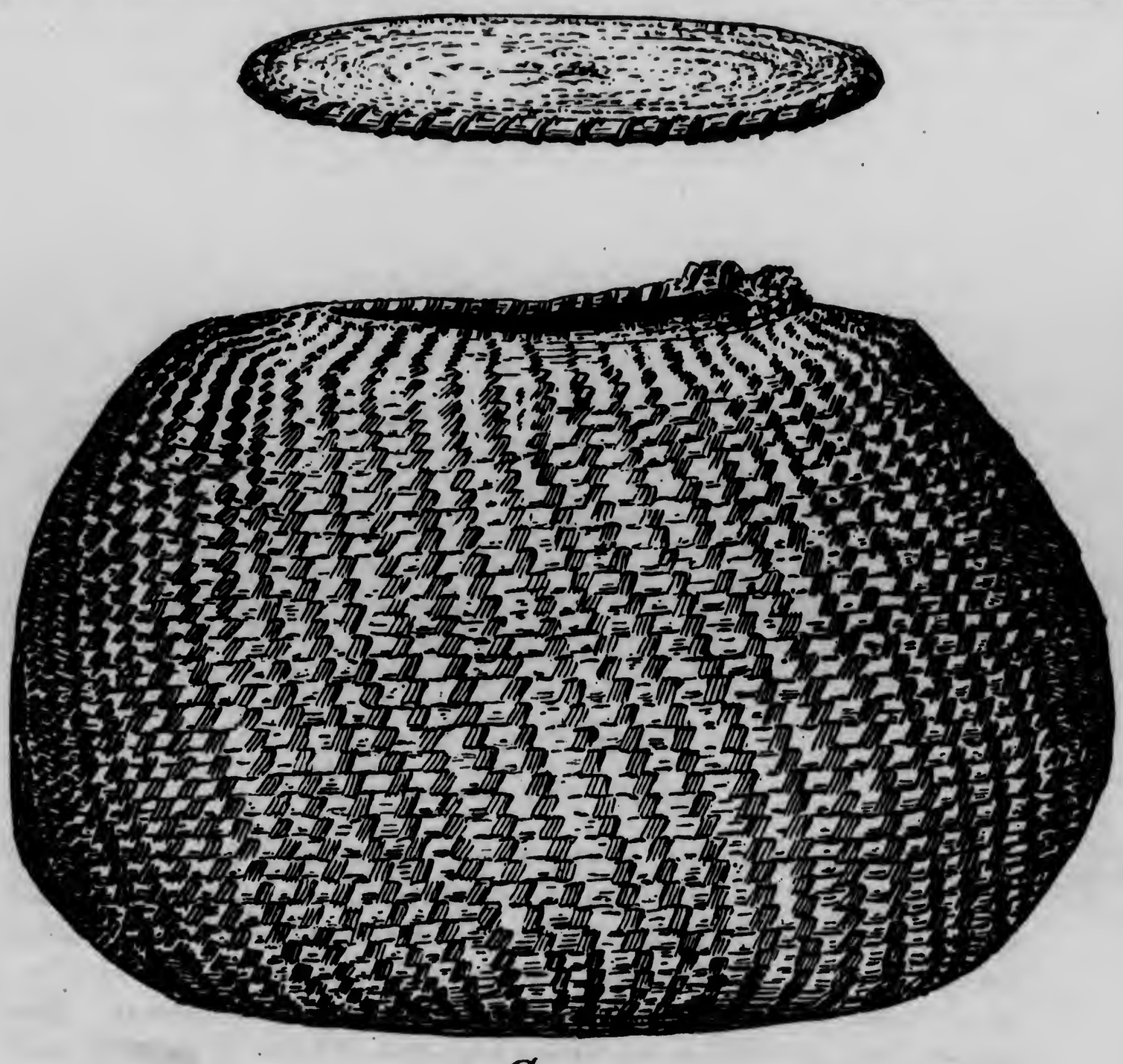
FIG. 65. One square inch of 64, showing the coiled straws and the method of sewing.

PLATE XXXVI.

(Mason. Basket-work.)

FIG. 63. Large basket bowl of Pimos. The manufacture is similar to that in those just mentioned, but the use of the continuous fret in ornamentation is remarkable, as exhibiting the easy manner in which the fret may have arisen in basketry. The border is a false braid formed by a single splint and resembles an elongated guilloche. Width, 18¼; depth, 5¼. Collected in Arizona, by Dr. E. Palmer, in 1874. Museum number, 76041.

Pimo
No. 76,046



a

64



b

65

FIG. 64. Pimo coiled granary of straw and bark.
FIG. 65. One square inch of Fig. 64.

PLATE XXXVIII.

(Mason. Basket-work.)

FIG. 66. Twined jar-shaped basket of the Mokis. Excepting in the rigid material and the pottery form, we have here all the details of the west coast basketry. At the center of the bottom each twining includes two warp twigs; the next round the same plan is followed, but the stitches alternate. This for 10 rows; on the fifth is an exterior twining for ornament. Then succeed 6 rows of twining on each twig, then 4 rows of twining over two twigs, then 9 rows of single twining overlaid by two double rows of external twining. The rest of the surface is covered with twining over every warp twig, onoverlaid the upper portion and at the bulge by external twining. The fastening off is mere whipping. Collected in Moki pueblos in Arizona, by J. W. Powell, in 1884.

FIG. 67. One inch of 66, showing the twining on single and on double rods.

76,046

PLATE XXXVII.

(Mason. Basket-work.)

FIG. 64. Small twined granary of straw, made by Pimos. Made of wheat-straw in a coil sewed with bands of willow-bark. The very noticeable feature about this specimen is that only in a few cases do the stitches of the coils interlock. Diameter, 20 inches; height, 12 inches. Collected in Arizona, by Dr. E. Palmer, in 1884.

FIG. 65. One square inch of 64, showing the coiled straws and the method of sewing.

Great Traveler

Denver Col

Indian Keensay.

The Pima Indians of Arizona devote most of their spare time to gambling. The devices used are not so varied as we see in civilization, for they have but one game, composed of four billets of wood. This is called "Keen-say," and is spelled "Quince," meaning "fifteen." So fascinating is the sport to them that they will sit hour after hour, during the hottest summer days with heads uncovered, gambling the very clothes they have on.

The object of the game is to get exactly fifteen. The players sit on the ground in a circle. Beside them each dig several little holes in which he keeps tally of his points by putting in pebbles.

One begins the game by taking the four sticks, bunching them together, all facing one way, and batting them against a flat rock held in the left hand, which scatters the sticks in the middle of the circle.

The billets are nearly eight inches long, and are carefully made from Arrow-wood. The backs are rounded and painted red; the faces flat, unpainted, and with native numerals either burnt in or carved and painted, the surface being nicely smoothed.

The points are made as follows: When thrown down, if but one faces up, it counts the number of points designated on the face, either 4, 6, 14 or 15, as shown in above outlines. Should it be 15, the thrower wins the game, unless he has already some points, in which case he would be carried beyond the desired number, and would have to begin anew when his turn came again. Should two pieces face up, it counts but two; three up, counts three; all four facing up, is five;

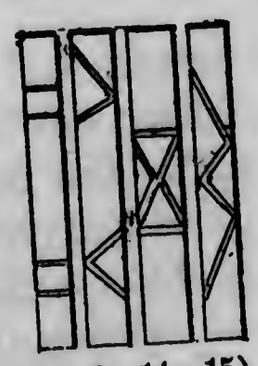


Fig. A. (4—6—14—15)



Fig. 16.
(Ind. Totem.)

all four faces down, counts 10. The one who gets just 15, no more nor less, wins the game. Should one get 14, he begins again at his next turn, for he could not possibly make 15, there being no way to make one point to add to the 14.

Fig. 16, represents the Indian dice or Totem, which bears the same numerals as the above game. The character shown on the face in the illustration, is six.

Made of a board

One of a board (toy).

July-1890

commencement & war club-

Great Divide
Denver Col

Indian Keensay.

The Pima Indians of Arizona devote most of their spare time to gambling. The devices used are not so varied as we see in civilization, for they have but one game, composed of four billets of wood. This is called "Keen-say," and is spelled "Quince," meaning "fifteen." So fascinating is the sport to them that they will sit hour after hour, during the hottest summer days with heads uncovered, gambling the very clothes they have on.

The object of the game is to get exactly fifteen. The players sit on the ground in a circle. Beside them each dig several little holes in which he keeps tally of his points by putting in pebbles. July-1890

One begins the game by taking the four sticks, bunching them together, all facing one way, and batting them against a flat rock held in the left hand, which scatters the sticks in the middle of the circle.

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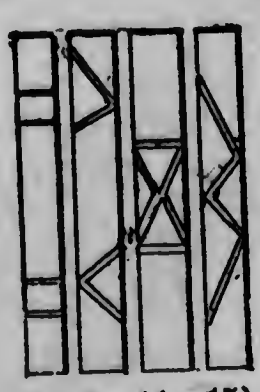


Fig. A. (4—6—14—15)



Fig. 16. (Ind. Totem.)

all four faces down, counts 10. The one who gets just 15, no more nor less, wins the game. Should one get 14, he begins again at his next turn, for he could not possibly make 15, there being no way to make one point to add to the 14.

Fig. 16, represents the Indian dice or Totem, which bears the same numerals as the above game. The character shown on the face in the illustration, is six.

Primo Indians.

Square Baskets.

Nos.

Made from Dasylirion Wheeleri.

One contains the commencement of a basket shield & war club- (toy).

Primo Londiano.

Water Vessels.

Pros.

Pino Londeana.

Fine Basket.

Pima Indians.

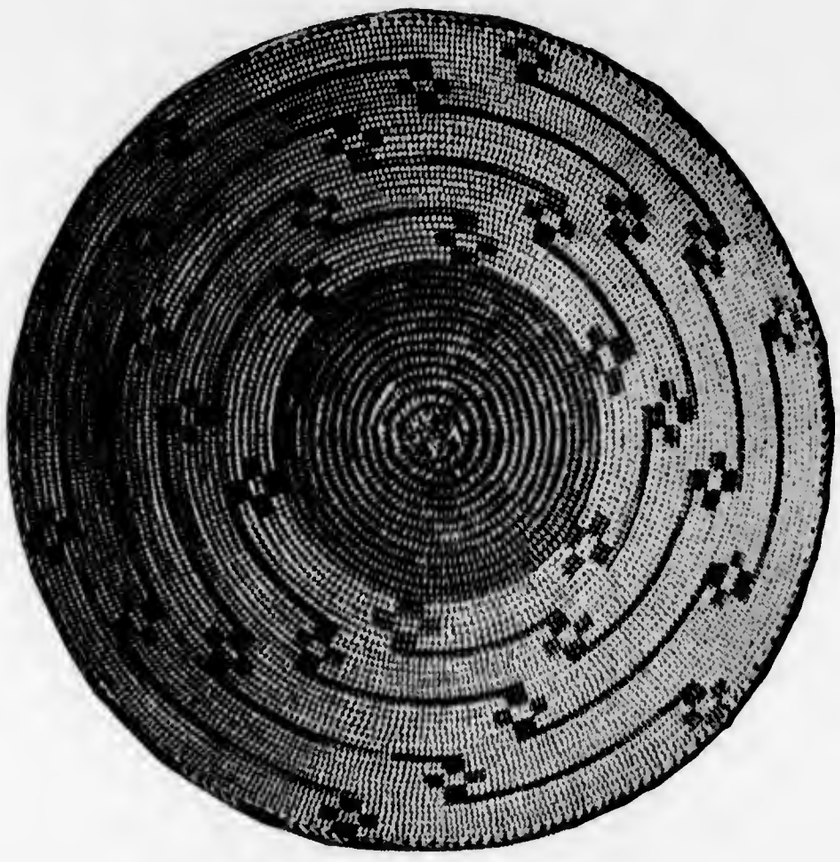
Basket Boat or "Cora".

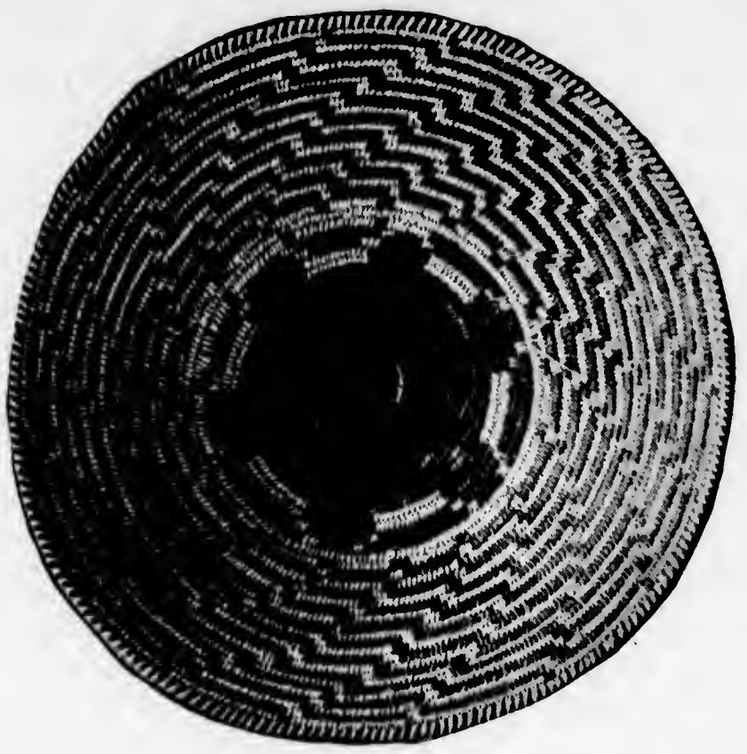
According to Buchlenphordt, the Pimas & Maricopas make a basket boat which they call "cora", woven so tightly as to be water proof without the aid of pitch or other application.

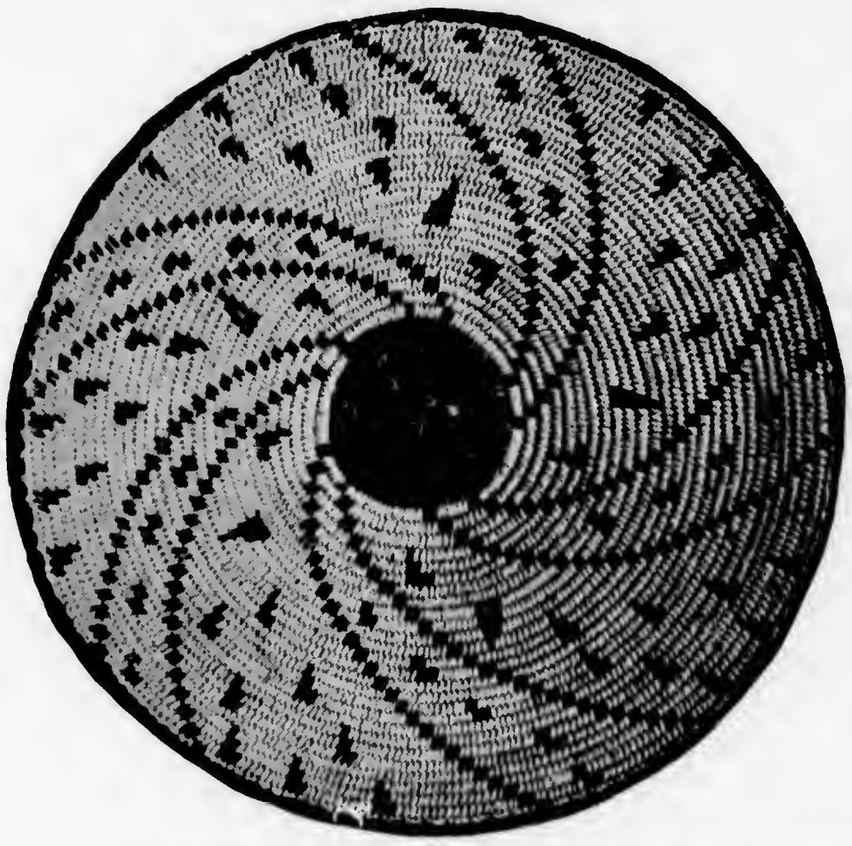
(Ten Brook - Schoolcraft - Vol. 4. - P. 72-76-87)













PIMA INDIAN RESERVATION, ARIZONA—BASKETS DECORATED WITH THE FRET

The Redman — June 1913.



PIMA MAN, SHOWING COSTUME WORN
IN HOT WEATHER

The Biggest Basket Ever Made By An Indian Squaw

Pima Indians

1



THE BIGGEST BASKET EVER MADE BY AN INDIAN SQUAW.
From a Photo. by F. L. Clarke, San Francisco.

The squaws of the North American Indians are noted for the skill with which they manufacture baskets with various materials, suitable for almost any purpose, always strong and pretty to look at. The Indians on the Pacific Coast are generally considered the most skilful in the art of basket-weaving, and we give here a photograph of the biggest basket ever made by one of these women. It is called the "Peera Vassom," and was made by a squaw of the Pima tribe, living at Phœnix, Arizona. It is made of rope, or cylindrical bands of wheat-straw, about an inch in diameter. The coils of rope are held together by strips of tough willow bark. The flat bottom of this basket was made first, upon which the ingenious squaw then sat and built up the walls with the coils of rope and strips of bark. It is exceedingly strong and durable, and was made to serve the purpose of the household "granary" or larder, in which all the corn or foodstuffs are kept. It is 4ft. high, and the inside diameter at the bottom of the basket is 4ft. 8in. It weighs 75lb., and will hold eight bushels of grain.

The photograph will repay a little more attention, for it gives a pretty glimpse of an Indian family at home. In order to convey a better idea of the size of the basket the husband of this happy family kindly got into it. It will be noticed that he left his bow and arrows outside whilst he did so. He is probably not unaware that he is a handsome type of his kind, for he has taken some pains to bedeck himself with ornaments.



Fig. 8.

CARRYING-FRAME, WITH HEAD-BAND AND RESTING PROPS, SHOWING THE MOST PRIMITIVE STYLE OF COILED NETTING.

(Cat. No. 126680, U. S. N. M. Pima Indians, Arizona. Collected by Edward Palmer.)

Contiguous to the Mohaves, and belonging to the same Yuman stock, are the Pimas. (By some writers the Pimas are relegated to a separate stock.) Their arts are similar to those of the Mohaves. In the example of carrying-basket figured four rude sticks form the uprights. The netting is formed by a continuous coil of yucca-fiber thread caught into the coil beneath it. When this material is pressed flat it has the appearance given by the drawing (Fig. 8). The head-band and the staff (which also serves to support the carrying-basket when the porter is resting) complete the outfit. The form of stitch here seen looks like

the boundary between the hard coil of the California and interior basketry on the one side, and the more elaborate net-work of Mexico and Central America. From the same region Dr. Palmer has collected three specimens of a still more elaborate device for carrying. It consists of a frame-work of four sticks, two of which project downward for legs. These sticks are attached to a hoop, which holds them in place above, but they extend some distance above the hoop, like standards on a wagon, to hold a top load of all sorts of light material. There is a pad of cane fabric attached to the portion of the apparatus next to the back, and a broad head-band also, which can be used on occasion (Fig. 9). The net-work of these baskets is very delicately wrought. In reality the coarse yucca thread is coiled, as in the last example, but all sorts of straight or zigzag bands are produced by making a whole turn in the thread before passing downward through the next stitch of the underlying coil. This work is done with a needle and thread, as one may see the carrying nets and bags made in Central America or the snow-shoes furnished with sinew among the Eskimos. The latter use a double-pointed needle, with the thread hole in the middle, but the natives of Central America and Mexico employ a needle of wood or bone about 4 inches long and one-tenth inch in thickness. Around the uprights of this specimen are ropes for lashing on the load, and a staff, with a crutch at top, serves the double purpose of a cane and a rest.

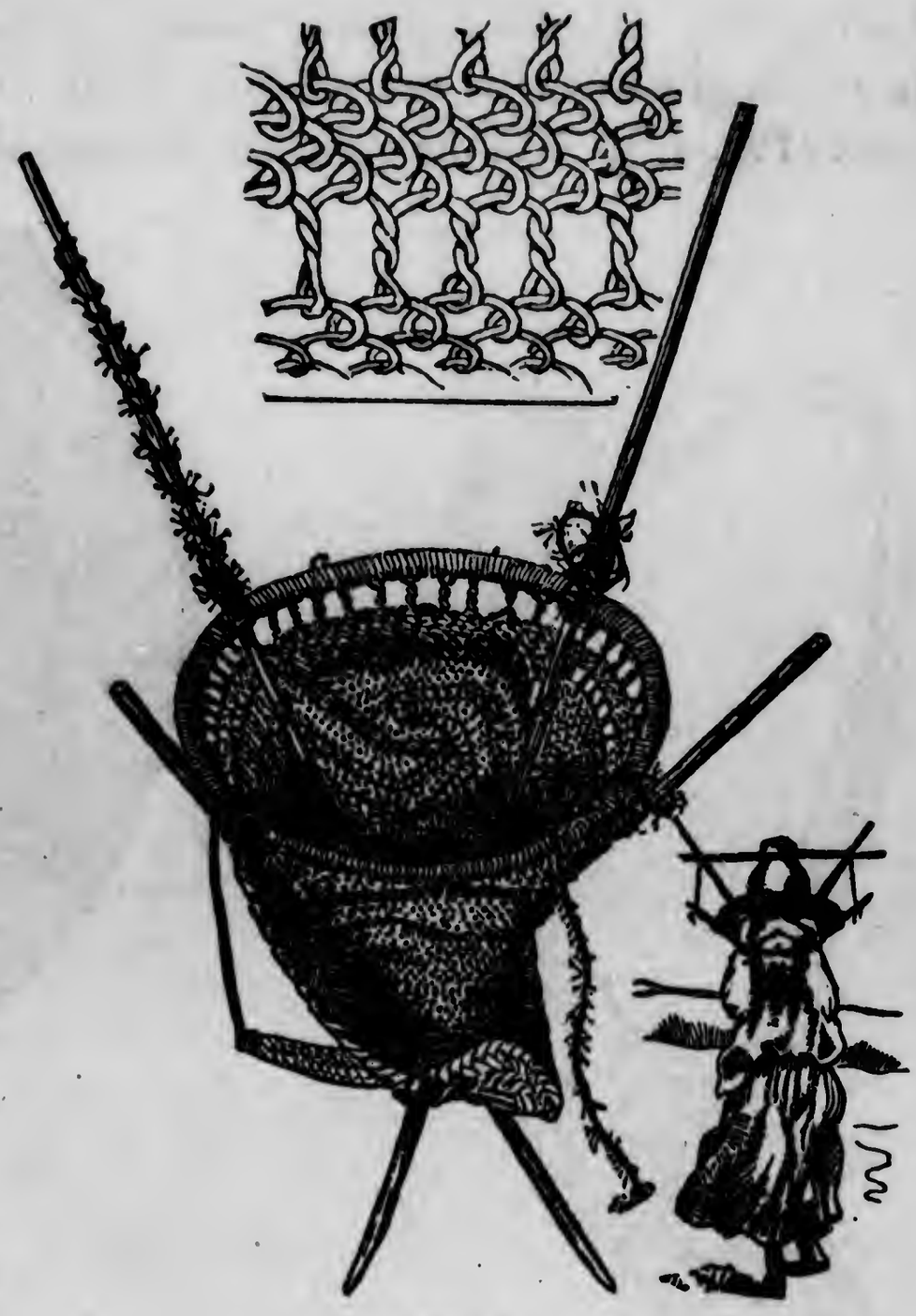


Fig. 9.

CARRYING OUTFIT.

(Cat. No. 76033, U. S. N. M. Pima Indians, California. Collected by Edward Palmer.

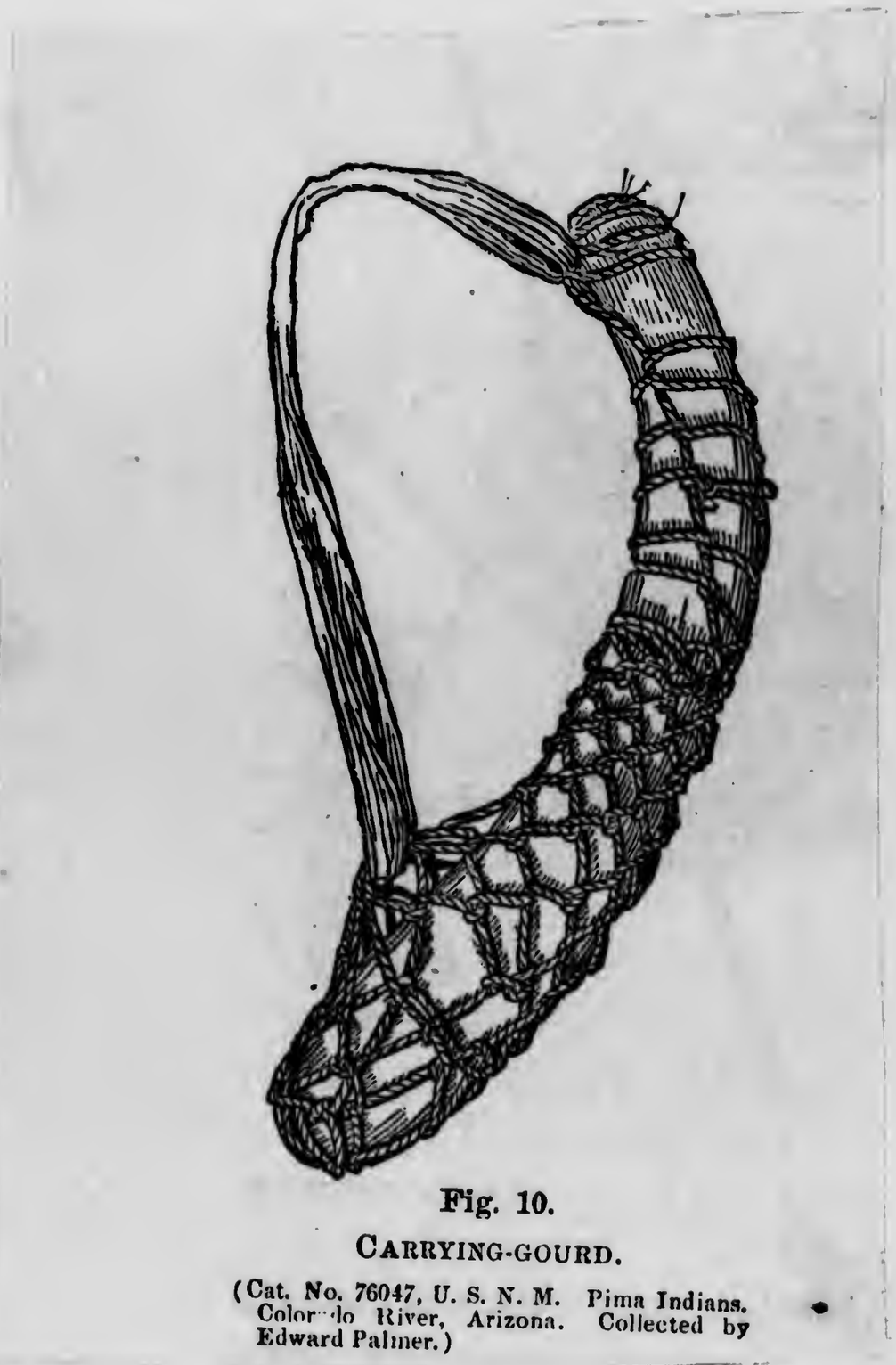


Fig. 10.

CARRYING-GOURD.

(Cat. No. 76047, U. S. N. M. Pima Indians. Colorado River, Arizona. Collected by Edward Palmer.)

In a former paragraph allusion was made to the correlation of primitive agriculture with transportation. At the borders of Mexico gourds raised by rude processes begin to appear as vessels. In the example here figured a long gourd, holding a gallon or more, is inclosed in a net-work of yucca twine, laid on in coils, with half hitches above, and with the standard open net-work below (Fig. 10). A bandolier of common rag furnishes the carrying-strap. This specimen was collected from the Pimas by Dr. Palmer.

PIMA BASKETS

Plates illustrating over 50 designs of Pima Baskets.--Frank Russell, The Pima Indians, Plates XXII - XXXV, 26th Ann. Rept., Amer. Bureau Ethnol., 1904-5

PIMA BASKETS

Plates illustrating over 50 designs of Pima Baskets.--Frank Russell, The Pima Indians, Plates XXII - XXV, 26th Ann. Rept., Amer. Bureau Ethnol., 1904-5

PIMA BASKETRY

Frank Russell, The Pima Indians, 26th Ann. Rept. Bureau Ethn. (for 1904-1905), pp. 131-146, Plates XXII-XXXIII, 1908.

Figure illustrating use of basket while grinding wheat on metate,

Ibid, p. 109.

PIMA BASKETRY

Frank Russell, The Pima Indians, 26th Ann. Rept. Bureau Ethn. (for 1904-1905), pp. 131-146, Plates XXII-XXXIII, 1908.

Figure illustrating use of basket while grinding wheat on metate,

Ibid, p. 109.

tions may be established by comparing bouillon thus provided with varying amounts of soil with equivalent portions of bouillon, to which varying amounts of standard acid had been added.

Instead of employing ammonifying bacteria for estimating the acid present in soil samples, nitrogen-fixing species of the *Azotobacter* group could be used. It is well known that *Azotobacter* will grow by preference in neutral or slightly alkaline media; hence, mannite solutions could be made up and portions of it treated with varying amounts of soil as described above. After sterilization and cooling, the several portions could be inoculated from some pure culture of *Azotobacter*. At the end of a given length of time, the total nitrogen present could be determined and the amounts fixed used as a guide in measuring the retarding effect of the acid present in the soil sample. In the same way, nitrifying or other bacteria could be utilized for the quantitative estimation of soil acidity. It is expected that the data accumulated by us will be available for publication at an early date.

JACOB G. LIPMAN

RUTGERS COLLEGE,
NEW BRUNSWICK, N. J.

AN INTERESTING OLD WEAVING TECHNIC

ON a recent expedition of the American Museum to the Pima-speaking tribes of southern Arizona there was found the remnant of an old technic in basket-work which has almost entirely disappeared from this people.

It is a crude wrapping of a pliable binding element over stiff slats which are arranged in parallels—a wrapped weaving and found with three variations.

It appears on a few old house doors, shelves, cradles and cages in the out-of-the-way villages where the people have still preserved the early mode of construction and it seems the simplest way of uniting stiff slat-like strips by means of a soft pliable binding element.

This binding element was formerly of thong or native string—both occasionally met with now—but more recently it is of White man's rope, strips of cloth or even wire. The slats are generally the smooth, light ribs of the giant cactus Saguara. These are placed in a parallel series, while in the simplest forms of wrapping the binding element passes forward over two slats on the outside, backward over one on the inside and then repeats the process, thus forming a simple wrapped weaving. When greater strength is needed an extra slat is placed perpendicularly across the parallel series and bound to them by each wrap of the binding element, which in more frequent varieties gives an extra turn about each slat. This last technic is known as lattice wrapped weaving.

The possible evolution of the last crude basket technic from the simple process of the tying of twigs and fibers in their latticed house construction is interesting; as well as a similar development of the wrapped weaving from the plain bindings on one type of their cradles.

Indeed the thought suggests itself, might it not be possible that this crude wrapped weaving, because of its great simplicity, was one of the earliest to develop, especially in regions as destitute of suitable basket material as the desert country of the Pima? May not this technic hold a place with the others which lay claim to be the earliest technics—plaiting, with its over and under passing strips; wicker, with its interlacing twigs; wattling, with its twining elements?

Lattice wrapping repeats itself among the wild tribes in a number of the Malaysian Islands in crude traps and baskets, and on the Lower Congo in more refined basket work. Could its distribution through the desert region of America during early times be more closely traced, no doubt, we would find it a frequent technic, for it appears as far south as Mexico in the wagon box of the old ox-cart. A close surface of the same technic also exists to the north among the Pomo, the Nez Perce, the Makah and on some of the old Salish blankets.

MARY LOIS KISSELL

AMERICAN MUSEUM,
NEW YORK

SOCIETIES AND ACADEMIES

THE HELMINTHOLOGICAL SOCIETY OF WASHINGTON

The fifth regular meeting of the society was held in the rooms of the zoological division of the Public Health and Marine Hospital Service on March 14, 1911, Dr. Stiles acting as host and Dr. Ransom as chairman. The following foreign corresponding members were elected: Raphael Blanchard, Max Braun, Otto Fuhrmann, I. Ijima, L. A. Jägerskiöld, S. J. Johnston, Robert T. Leiper, Otto von Linstow, Arthur Looss, Max Luehe, Sir Patrick Manson, Francesco Monticelli, L. G. Neumann, George H. F. Nuttall, Corrado Parona, Edoardo Perroncito, Theodor Pintner, Alcide Railliet, Arthur E. Shipley and Fritz Zschokke.

Dr. Garrison gave a summary of a report by Surgeon C. S. Butler, U. S. Navy, and himself upon the parasites found at autopsy upon dogs, cats and rats at the U. S. Medical School during the past year. Twelve dogs, ten cats and ten rats (*Mus decumanus*) were examined with the following results:

Dogs—*Filaria* (species undetermined), two infections; *Ascaris canis*, five infections; *Trichuris depressiusculus*, one infection; *Ancylostoma caninum*, five infections; *Tænia pisiformis*, three infections; *Dipylidium caninum*, six infections.

Cats—*Ascaris canis*, eight infections; *Tænia teniæformis*, two infections; *Dipylidium caninum*, six infections.

Rats—*Trypanosoma lewisi*, one infection; *Trichinella spiralis*, one infection; *Trichosoma hepaticum*, four infections; *Trichosoma crassicauda*, seven infections (two bladders not examined); *Heterakis spumosa*, eight infections; *Hymenolepis nana*, one infection (in white rat); *H. diminuta*, five infections; *Cysticercus fasciolaris*, eight infections.

In addition, the examination of about twenty cock-roaches showed infections with *Amœba blattæ* and numerous ciliates and flagellates. No gregarines were found.

Dr. Stiles called attention to the desirability of using fresh material for parasite study in class work.

The secretary read a short note by Mr. Crawley on *Trypanosoma americanum*. This parasite has been found in dried smears of centrifuged bovine blood. This is of interest, since the trypanosome has hitherto been found only in bouillon cultures of the blood. The morphology of the organism as found in the fresh blood is the same as that of specimens appearing in culture tubes.

Mr. Hall presented a paper entitled "The Limitations of Fecal Examination as a Means of Determining Existing Parasitism of the Digestive Tract." Certain writers have claimed a relation between the number of parasites present in any host and the number of eggs in a given amount of fæces from that host. This does not appear to be a general truth with wide application. Besides the element of chance in the detection of eggs, there are certain conditions which permit of parasitism of the digestive tract without eggs in the feces to indicate it. Some of these conditions are: (1) Infections with nematodes, usually light, where only males are present; (2) recent infections, at times heavy, in which the infecting larvæ of any species have not yet reached the egg-producing stage; (3) interruption of egg-production, as by breaking of strobila in tapeworms, or cessation of egg-production, as in the case of barren nematodes; (4) irregularity of passage of eggs from the host, due to purging, passage of mucus, diarrhœa, use of thymol or alcohol, etc. Consecutive and careful examinations of the fæces of a given animal show days when eggs of various kinds are abundant and days when they are scarce or missing. This would be particularly true of cestodes. Negative examinations must be considered doubtful and must be checked at intervals if infection is suspected.

Dr. Stiles presented a paper entitled "A Comparison of New England and Southern Mills with Reference to Natural Advantages and the Presence of Parasitic Diseases."

The sixth regular meeting of the society was held in the rooms of the zoological division of the Public Health and Marine Hospital Service on April 11, 1911, Dr. Stiles acting as host and Dr. Garrison as chairman.

The following American corresponding members were elected: F. D. Barker, Cooper Curtice, C. A. Kofoid, E. Linton, W. S. Nickerson, H. S. Pratt, Allen J. Smith, L. D. Swingle, A. E. Verrill, H. B. Ward, Creighton Wellman, D. G. Willets and R. T. Young.

Dr. Stiles presented a note on a case of poisoning by the Portuguese man-of-war. The poisoning had been attributed to the fish which commonly accompanies this cœlenterate. This was an error, as the stings were due to the jellyfish itself. These stings were very painful and persisted for some time in spite of treatment. The subject of poisoning by jellyfish is one that has not received adequate study.

along characteristic profiles. In this way, at slight expense we might be able to gain a more complete understanding of the climatology of a region.

VON HANN'S LEHRBUCH

METEREOLOGISTS in this country welcome the completion of Dr. Julius von Hann's "Lehrbuch der Meteorologie," third edition.[7] This monumental bibliographical text-book takes its place at the head of works on meteorology. The full title is: "Lehrbuch der Meteorologie" von Dr. Julius von Hann, Professor an der Universität Wien. Dritte unter Mitwirkung von Professor Dr. Suring (Potsdam) umgearbeitete Auflage. Leipzig, 1915, Chr. Herm. Tauchnitz. Pp. xiv + 847, 28 pl., 4 tables, 108 figs. in text. Price 36 marks.

CHARLES F. BROOKS
OFFICE OF FARM MANAGEMENT,
WASHINGTON, D. C.

SPECIAL ARTICLES

A CULTURE DIFFERENCE BETWEEN THE PIMA AND PAPAGO INDIANS

IN an expedition for the anthropological department of the American Museum of Natural History to the Southwest in the winter of 1901–1911, a number of new facts were obtained during a comprehensive study of the textile arts in two dozen villages of the linguistically related Papago and Pima tribes, which soon will be fully treated in a forthcoming publication of the American Museum.

All who had previously gone among these tribes reported that the coiled basketry bearing the conventional black designs is the same in the two tribes. The existence of a marked difference had eluded former students, but was disclosed by an intensive study of their textile arts. The identity of Pima and Papago basketry was a natural inference, as there is constant trading between them, and in many of the Papago huts are to be found, along with their own coiled baskets, those of the Pima, obtained by exchange for other articles made exclusively by the Papago.

The discovery of a distinct Papago coiled ware is a vital point, since it gives an individuality, a distinct place, to Papago coiled basketry, setting it apart from coiled ware of other tribes. The distinguishing features when compared with Pima baskets, appear in shape, in substantialness of build, and in design: for the base of these old bowls and trays is flat and broad, in contrast to the narrow base of the Pima; the walls are thick, firm, and in strong spherical curves, in opposition to the thin, pliable walls in more subtle, delicate curves of the Pima; the designs reversed and on a horizontal and vertical plan, contrary to the active, spiral arrangement of the Pima. I learn from Dr. Fewkes, who has made an extensive archeological study of the region, that this cultural differentiation may be regarded as an important discovery in connection with the problem of correlating archeological data from the prehistoric people of the same area.

The expedition was fortunate in securing some very interesting material, among which was an old Pima sleeping mat, which long ago ceased to be made for lack of material, since the white man has cut off the water supply from the headwaters of the few rivers along which the rush, *Phragmitis communis,* used to grow. There was also obtained a Papago ceremonial food bowl, used only when the medicineman goes upon religious pilgrimages for the sacred salt found below the Mexican boundary. On these journeys his food consists of pinole, eaten from this water-tight basket-bowl, out of which he also drinks. Another even greater acquisition was six Papago medicine baskets enclosing the magic accessories for curing the sick and also for controlling the weather: two of these were rain baskets, one contained medicine for healing rheumatism and the diseases of old age, another a remedy for fever, still another for keeping off the Apache, whom they very much feared, and the sixth a white powder given to infants and their parents to secure protection during life from evil spirits.

MARY LOIS KISSELL
NEW YORK

[7] Review by Professor R. deC. Ward, SCIENCE, November 27, 1904, pp. 785–86.

Pima Basketry with numerous figs. & plates.

The Pima Indians, by Frank Russell. — 26th Annual Rept. Bureau Am. Eth., pp. 131–148, figs. & pls. Aug. 1908.

Explanations of basket designs looking in definitions & often in specific reference to figs.

Shoshone Stock: Piute Baskets

C. Hart Merriam
Papers
BANC MSS
80/18 c

Ute berry baskets (over page)



FIG. 113.—Ute burial ground. Photograph by Miss Densmore.



FIG. 114.—Man weaving net for trapping rabbits.
Photograph by Miss Densmore.

No. 17. May 1917.

danced. Someone washed his wounds and all the warriors sang. The same songs were used if a man had been killed and his body placed in the center of the circle." Several of these songs were



FIG. 115.—Woman with baskets for gathering berries. Photograph by Miss Densmore.

recorded, together with scout songs and those connected with an attack upon the enemy.

A burial ground in recent use was visited. On the burial places were scattered the bones of horses and dogs slain at the death of their owners (fig. 113). Household utensils had been placed on many

graves, and above them hung garments which were evidently tattered by long exposure.

The material culture of the people received attention and specimens have been added to the Ute collection in the National Museum. Notable among these are a set of grinding stones for corn, with specimens of corn, and of bread made by mixing the finely-crushed corn with water and baking it on heated ground, from which coals have been removed. Piñon nuts form a staple article of food among the Ute; some of these parched and still covered with the ashes in which they had been prepared, were added to the collection. Berries were gathered, dried, and prepared in various ways. Figure 115 shows the baskets used for this purpose, it being stated that the berries were placed in the smaller basket when picked, then emptied into the larger basket by passing it over the shoulder. Nets for trapping rabbits were woven from the outer bark of reeds, a specimen of this netting being made by a blind man. The frame used for this purpose and the manner of beginning the net are shown in figure 114.

Analysis of the Ute songs presents many striking contrasts to that of the Sioux and the Chippewa, in which connection it is interesting to note the difference in the environment of these tribes, as well as in their temperament and tribal history. It is not unlikely that all these may have affected the form assumed by the musical expression of these several peoples.

Walker Valley Paiute basket names.

Yad-dah very coarse; rods large; cross stitches 1 in. apart

Sak-yad'-oo-mah much finer; rods small; cross stitches 1/4 in. apart.

Ind. Independence Potomaquat (= Monache)

cooking bowl ap' or koon-ā-gib

Bishop Co. Lists

Pa-so} = scooped deep shaker like te-ma (pronounced tu-ma by Bishop Indians) only smaller & deeper, & often made (not comfortably woven)

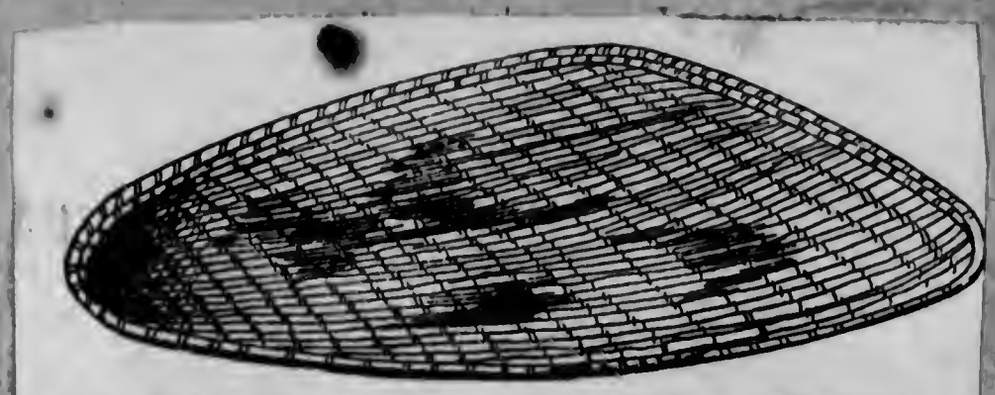
se-du nearly same. Am not sure of difference. I got one — the larger of two small tu-ma scoops from Bishop.

At Bishop

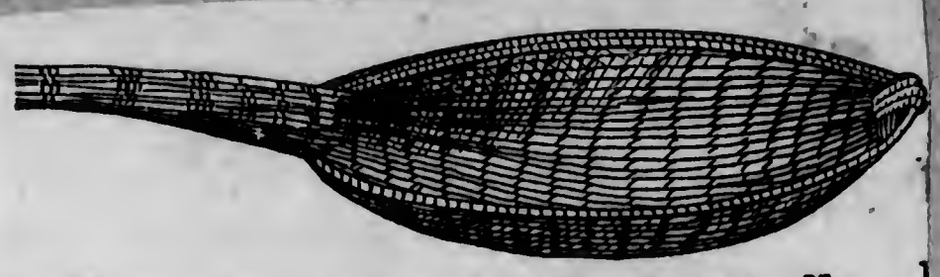
William = Sē-hū-nē (Mrs. Burroughs)

Round Lake (Farrington).

Often made winnowing ya-da.
Close mesh " {tu-ma / ba-ma
Fine mesh scoop (often) = che-go
Mush bowl = op-o or opo-che-da
Water bottle = o-ja-ha or o-sa-ha
Worm fan = carruga



(Fig. 195.) Roasting Tray of the Pi-Utes. National Museum Exhibit.



(Fig. 196.) Roasting Tray of the Gros Ventres. National Museum Exhibit.

The same plan of wattling is found in the roasting trays of the Pi-Utes and other Southwest tribes; the tray is made of wattled osiers, and is used in cooking grass seeds, grasshoppers, crickets, and various kinds of larvæ. The mode of using the tray is to put live coals along with grass seeds and insects into the tray and shake them up together. The osier wands are gathered together in a bunch to form the handle: the tray is also used in fanning grass seeds to remove the chaff. The acorn harvest and the grasshopper harvest are the two principal seasons of plenty and provision with some tribes of North American Indians.

Sent Echo Philad 1876
Atlantic Mon. Dec 1879
E. H. Knight

PIUTES

BASKETRY (Illus. of pyriform water vessel; Unfinished bottle, showing spiral ribs).

W.H.Holmes: 6th Ann.Rept.Bur.Eth. for 1884-85:

p.198, fig.288; p.295, fig.205, 1888.

Baskets

PAH UTAHS

Baskets illustrated and described. (Illus. Pl. 41; described p. 51).--Whipple, Ewbank, and Turner, Pacific R. R. Repts., Vol. III d [Pt. 3], p.91, 1856.

B A S K E T S PIUTE

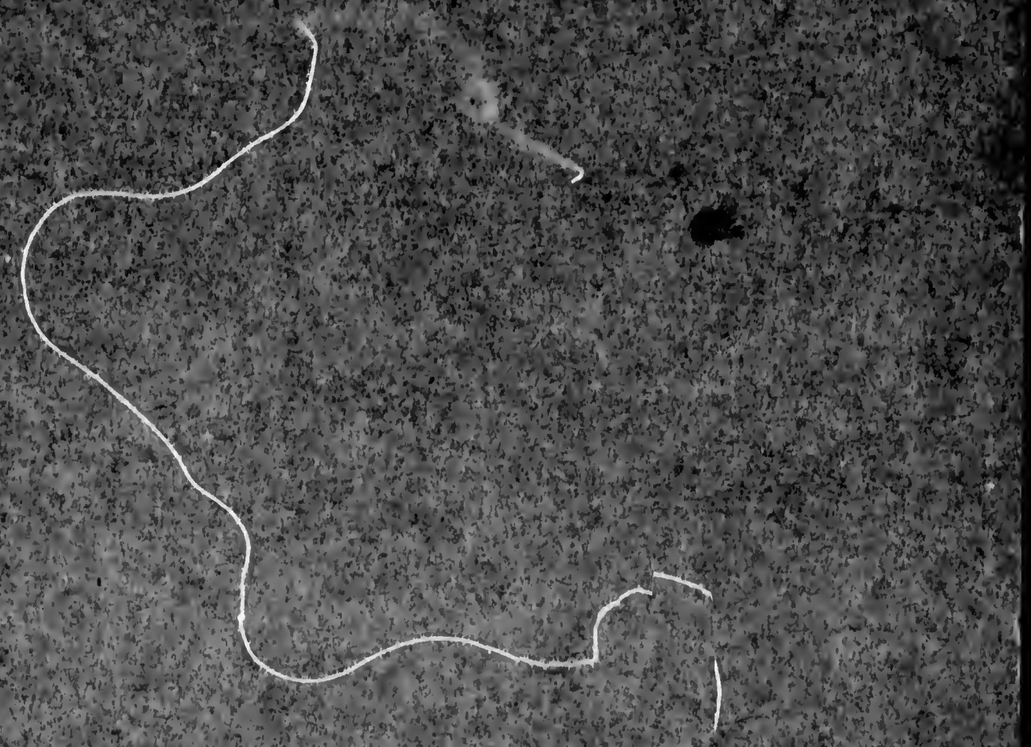
Leonard, in his Narrative, states that the female Indians gather the flies stranded on the beach of Humboldt Lake, Nev., "into baskets made of willow branches." Says the Indians "call themselves Shoshocoes."

--Adventures of Zenas Leonard, 166, 1904 (repr. from original of 1839).

B A S K E T S SNAKE RIVER VALLEY, IDAHO

"Boiling and drinking cup" described and illustrated.

--N.J.Wyeth, in Schoolcraft, Indian Tribes, I, 211 and plate facing same page, 1851.



BASKETS (Piutes Mono)

On August 15, 1901, I visited a camp of Mono Piutes on east side of lake [Mono]. They were living in brush tepees partly roofed over with cloth.

I bought a dozen baskets from them, mostly old, and including 2 old flat bottomed waterbottles, 1 large and 1 small. The waterbottles they call o-ja-ha or o-sa-ah; the broad snow-shoe like winnowing baskets, tá-ma; the piñon nut spoon, che-go; the mush bowl che-da or opá-che-da (opo or opa = basket). p.71.

The Mono Piutes we visited on the east side of the lake are Pinyon Indians -- that is, they have no acorns and use piñon nuts as staple food. This is important in connection with their basketry. p. 72.

--California Journal for 1901, 71-72. Aug. 15, 1901.

BASKETS

In the evening of August 20, 1901, I visited the Indian camp on the side hill above Farrington's and bought a few baskets. Among others they have an open work bag shaped basket 12-15 in. deep for large white grubs which come on the nut pines at intervals of several years and drop to the ground. Mrs. Farrington tells me they dig a trench around the tree and collect the worms that get into the ditch, and prize them for food.



--Calif. Journal for 1901, 86, Aug. 20, 1901.

Ursinus — ith
dilution mgmt
from other MS
AUG

BASKETRY AMONG THE MONO PAIUTES

By

C. Hart Merriam.

-0-

The extraordinary development and perfection of the art of basketry among the Indians of the western part of the United States, as regards both workmanship and ornamentation, has been long the subject of wonder and remark. We marvel that uncultured peoples can construct, of the rough materials within their reach, such models of mechanical skill and such triumphs of decorative art. In order to appreciate the ingenuity and cleverness shown in their construction, one must know their uses and realize the wonderful perfection and beauty of their adaptations; ~~to these uses~~; and to comprehend the seemingly disproportionate development of the artistic sense, which finds expression in symbolic and decorative designs, one must know the Indian himself--must take into account the simplicity of his thoughts and the predominance of the supernatural in his religion, must learn to understand his conceptions of nature, must feel his emotions, aspirations, and ideals, and appreciate the pathos and poetry of his soul. One must remember also that baskets are made by the women only--the sex characterized by the greater patience and the greater development of sentiment. It has been said that the women weave into their ~~best~~ sacred baskets the spirit of their lives, their hearts, and their souls. This is particularly true of baskets made to be burned ~~with the dead, or~~ at the aniversary of the death of a husband, child, or other loved one, or, in early days, with the body of the dead.

Most of the Indians living on reservations, or within reach of missionaries or Government schools, have been taught to despise their

2½

The food of the Mono Paiutes consists mainly of the rich oily nuts of the piñon or nut pine, and the berries, seeds and roots of various plants. But the pine nut is the staple food. It is to the Paiute what corn is to the Pueblo Indians, and the acorn to the Indians of the interior and coast region of California. ~~It is~~ the staff of life, furnishing the principal material for bread and soup. In autumn large quantities are collected and stored for winter use. Sometimes the cones are gathered green, ~~and~~ piled in heaps in the ground and burned until the heat causes them to open and set free the nuts. When the nuts are allowed to ~~have~~ ripened on the trees they are jarred out by blows from a stick and caught in spoon-shaped baskets held under the cones (fig.).

2½

Fortunately the Mono Paiutes, who live in the edge of the desert, beyond the great Sierra, in eastern California, have in the main escaped, and still carry on the art of basket making much as in the olden time. Still, even in their remote domain the modern influence is beginning to be felt. In some of the new cooking baskets it may be detected in the design, to the characteristic extent of the design, which is ~~extended and~~ carried down over the bottom (fig.)--a thing I have never seen in an old Paiute basket.

terior of the earth, whence the Paiutes originally came, and up to the sky, the final abode of the spirit; and that the design is repeated four times, dividing the periphery into four equal quadrants which may be oriented with reference to the four cardinal points. The basket, which is a very old one, was probably used in funeral ceremonies and may have been intended for burning with ~~the body of~~ the dead, ~~for in early times the Paiutes, like many other tribes, disposed of their dead in this way~~.

In another ceremonial basket the design consists of two horizontal zigzag bands of black--the lower continuous, the upper broken by the curious marking shown in figure 7, which may be intended for a double-headed snake. It is repeated, reversed, on the opposite side, ~~and one is surprised to find that both are~~ attached to ~~opposite~~ the other ends of the same half of the encircling band, the other half terminating abruptly at both ends without enlargement or mark of any kind.

is said to be symbolic of the belief that the Paiutes escaped by a small hole from the interior of the earth.

At present the Paiutes living near the ranches do most of their cooking in frying pans and tin or iron pails and kettles, but still they cook certain things--particularly acorn mush and pine-nut soup--in baskets. ~~and those living farther away appear to do most of their cooking in this aboriginal way.~~ Near the northwest corner of Mono Lake I once watched two squaws make acorn mush for a band of about twenty Indians. The acorns had been first reduced to meal by hammering with stone pestels in deeply worn mortar pits in the solid rock, and had been sifted in the winnowing baskets by an adroit motion which separates the fine from the coarse--a motion the novice can never get. It was then 'leached' to take away the bitter taste. This was done by allowing water to percolate through it in a primitive but ingenius way. The place selected was a dry sandy knoll. ~~Here~~

hardly more than a quart, and are often used as dippers and scoop bowls.

Resembling the cooking baskets in form, but always small and of a different type of coiled weave, are the individual mush and soup bowls (figure 10). In these, the surface, both inside and out, is smooth and flat instead of currugated. They are more rigid and less symmetrical than the cooking baskets and may be either perfectly plain or ornamented with simple patterns, usually in red. While In construction and appearance they differ ~~so~~ markedly from the cooking baskets, ~~that even when of the same size they may be distinguished at a glance, but~~ in function no hard and fast line can be drawn between them. ~~The smaller cooking baskets are commonly used as dippers and individual soup and mush bowls, and at times~~ An Indian woman, sometimes cooks a mess of porridge in her ~~mush~~ soup bowl, just as a white woman sometimes brews a draught of tea in her teacup; But while teacups keep their secrets, basket bowls that have been used for cooking are almost sure to bear in their interiors the tell-tale scars of the hot stones.

Another class, in construction closely related to the soup bowls, comprises the ribbed trinket baskets, which are small and light, with slightly contracted mouths that give them a pleasing form (figure 11). The ~~split~~ vertical strands ~~are wound in an open coil and so adjusted that in~~

~~the finished basket they fall in vertical lines or~~ are arranged in columns, ~~appearing~~ like ribs on the surface, and are separated by interspaces in which the horizontal bars are broadly exposed . The ribs on the outside are opposite the interspaces on the inside, and vica versa. These baskets are ornamented with bars, bands, lines or other simple designs in the black root of the brake-fern, and are used as sewing baskets and receptacles for odds and ends.

Besides the cooking baskets, trinket baskets, and soup bowls, all of which are bowl-shaped and of coiled weave, the Mono Paiutes make two still another ~~s~~ of ~~the~~ ~~bowl-shaped~~ resembling in general form the berry baskets and plates, but of widely different construction (fig. 12). These are of finely divided willow strands, in plaited or twined weave, exceedingly thin and light, and usually ornamented with conventional designs in the red bark of the willow. ~~of which they are made.~~ The berry baskets (called wa-woi) are generally small, holding from a pint or less to a few quarts, and are used for gathering fruit, berries, nuts and the like. ~~and for other purposes. They are called wa-woi.~~ The rim is strengthened by a rod or hoop, thus differing from the hats, which have simple ~~straight-cut~~ rims without any kind of finish.

Some of the Paiute squaws still wear basket hats, like the coarsely made degenerate one shown in figure 13, which I took from the head of a very old woman in the upper part of OwensValley. ~~This one being coarsely made and roughly ornamented is a degenerate specimen.~~ I have seen much finer ones made both by the Paiutes and by the Washoes. ~~They are always of diagonal twined weave, with unfinished rims, and in form are rounded conical or deeply bowl-shaped with rounded bottom.~~ They are used as drinking cups as well as hats--an obvious convenience.

The burden baskets are huge cornucopias, three or four feet deep,

and a foot and a half to two feet in diameter (figure 14). ~~They may be coarsely or finely woven~~ They are of three grades: Those for carrying fuel, roots and other relatively light articles are the largest and most broadly open, and coarsest; those for grass seed and other very small seeds are the smallest and narrowest, and closely ~~woven~~ plaited of fine materials, and more or less elaborately ornamented. ~~The coarse open work ones are called car-ru-sa;~~ those are of medium weave (wo-na); ~~the fine compactly woven ones~~ ka-wo-na. They are all carried on the back by means of a band which passes over the forhead. The squaw when gathering seeds holds a finely woven ~~burden basket~~ one under the edge of the plant, the point resting on the ground , and with a short handled paddle (ché-go, fig. 15) beats the seeds into it. The paddle resembles the nut spoon (yad-da, fig.2), but the body is smaller and nearly flat instead of deeply scooped.

The winnowing baskets are of several types, according to the uses to which they are put; ~~and~~ the best ~~of them~~ rival the cooking baskets in grace, symmetry, and sometimes in decoration. Those used for shaking off the dry skins of the larvae from the lake are ~~scoope~~shaped, plain, and rather coarse (figure 16); those for roasting the pine nuts and pinole seeds, and for winnowing acorn meal, are snow-shoe-shaped, slightly concave, and decorated with elaborate bands (figures 17&18). Those for winnowing grain and other heavy seeds are scooped at the big end, ~~to hold a quantity of grain~~, are ornamented by one or more bands(often broad and made up of complicated ~~designs~~ patterns), and in size are the largest of all. In their use the women become very expert, and it is interesting to watch them. In winnowing they shake and toss the grain so as to bring the impuri-

ities to the surface, at the same time cleverly taking advantage of the wind to carry off the chaff.

In separating the fine

keeps them from slipping down.

I have seen an old squaw who, having taken one to a stream to fill, found herself unable to lift it in position without help; but when assisted walked slowly off with it and climbed the hill to her camp, perhaps an eighth of a mile away.

The large water bottles and many of the smaller ones are of the broadly spindle-shaped type shown in figure 20, a form beautifully adapted for camp use. ~~The lower or bottom part, it will be observed, is much smaller than the upper, which it meets at such an angle that~~ longer When resting on the ground the mouth is thrown upward so far that ~~the bottle can be~~

(10)

~~nearly full without spilling, and if the point of the bottom is sunk just a little in the sand, it will lay on its side quite full without letting any water escape.~~ But this is by no means the only advantage of the spindle shape, for when full the weight is so delicately adjusted (the broad middle part acting as a fulcrum) that the slightest pressure on the mouth ~~is sufficient to tilts it down enough to~~ let the water flow out--a most convenient arrangement for filling other receptacles, and also for drinking when one is reclining on the ground. On the desert east of Mono Lake I have seen a baby crawl to one of these bottles, take the mouth in its mouth, tilt it down and drink its fill, without touching a hand to the bottle and without spilling any water.

and when let go it immediately tips back to its former position. ~~without the loss of a drop.~~

A more simple, efficient, and ingenious device would be hard to find. Other forms, convenient for use on horseback and for other purposes, are shown in fig. 19. They are of relatively small size, rarely holding more than two or three gallons. All Paiute water bottles are woven in a thin sheet of diagonal twined weave, of finely split willow strands. They are light, strong,

and elastic but will not hold water until coated with the resin or pitch of the pinon pine, which, put on hot, sinks into the innumerable interspaces and ~~thus~~ becomes anchored on the inside, rendering the bottles ~~continuously water proof~~ tight even in the arid atmosphere of the desert. They are provided with two small loops or ears of horsehair or vegetable fiber, firmly woven in on one side, to which the carrying rope is attached. The point of attachment is selected with reference to the center of gravity when the bottle is full, and with reference also to the way it is to be supported. In the spindle-shaped bottles the ears are woven into the swollen middle part; in the tall jug-shaped bottles they are placed above the middle. When full of water the bottles are usually tucked into the brush at one corner of the wickiup and thus sheltered from the direct rays of the sun.

Closely akin to the spindle-shaped water bottles are the bottles for storing and carrying grain and pinole seeds (fig. 54). These are similar in form and are made in the same way ~~of the plaited strands of the split willow, and have often smaller mouths,~~ but not as thin and tall coated with pitch, are roughly ~~made of~~ less ornamented, commonly with circular bands and oblique or zig-zag lines. As a rule the bark is left on the strands of ~~which~~ the body of the bottle ~~is composed~~ and ~~is~~ scraped off from those intended for decoration, ~~leaving~~ extract the ~~design~~ pattern appears in white on a reddish ground. ~~On~~ Within the bands the design usually consists of alternating lines of black and white, or black and white and red.

We have seen that more than a dozen types of baskets are made by and in daily use among the Hopi Indians, and that each is beautifully adapted to the particular purpose for which it is intended. This means ~~that they~~ ~~(1) that the~~ the Indians are intelligent, ingenious and clever artisans, constructing from the branches of bushes such receptacles, implements & cooking vessels as are needed in their every day lives, and decorating them with attractive, enduring, & symbolic designs; (2) that this perfection implies a long period of evolution, for hundreds of years are not long enough to enable primitive man to develop mechanical skill & decorative art of so high an order.

The one shown in fig. — has 4 repetitions of a very remarkable design (in the black root of the bracken fern) consisting of two oval or diamond shaped bodies, one above the other, each enclosing ~~a object shaped like~~ two arrow heads pointing in opposite directions + united by a short stem, in the enclosing border, on one side opening into space, on the other leading to long curves of ~~that~~ such reach up to the top of the basket. I was unable to learn the meaning of the design but it has been suggested by a student of Indian lore that the oval bodies represent the human heart, the gaps the openings through which the spirit escapes after death, + the long stairway the journey to the spirit unknown 2x will be observed that the double arrows point both towards the bounds of the earth — whence the ~~fi~~ tinsky-> first painters originally came — and up ~~fi~~ to the abode of the spirits; and that ~~three or 4 repetitions~~ the design is repeated 4 times, dividing the basket into four equal quadrants which may be oriented with reference to the 4 cardinal points. The basket is a very ~~spl~~ common ~~fi~~ most probably used in funeral ceremonies + may have been intended for burning with the body of the dead — for the Paiutes usually burned their dead.

In Quetura ~~is exercised~~ coiled basketry ~~to the~~ ~~of~~ the design is horizontal & consists of two zigzag bands of black — the lower continuous, the upper broken ~~on~~ ~~between ends of the basket~~ by the curious design shown in fig. which may be intended for a double headed snake. The design is reversed, running to the right and ~~one is surprised to find~~ to the left at the ends of the basket that between the ~~terminal designs~~ are attached to the band ~~half of the~~ ~~zigzag~~ band, the other half terminating abruptly ~~at the~~ at both ends without enlargement or design of any kind.

Next to the coiling baskets in grace, symmetry, strength & sometimes ornamentation, but of a different type of coiled ware, are small baskets used as individual mush bowls & cooking vessels. ~~The~~ Each of the natives embraces two of the bright horizontal reds in alternating confetti so that the reds do not project from either side — thus differing widely from the coiling baskets which are of 3 or 4 distinct tints. Some are

The Quatuor ~~invention~~ coiled basket ~~is~~ has ~~the~~ design ~~is~~ horizontal & consists ~~of~~ two zigzag bands of black — the lower continuous, the upper broken ~~at~~ ~~the~~ bottom ends of the basket by the curious design shown in fig. The design is repeated, reversed, ~~upon~~ to the right, and ~~the~~ ~~duplicated~~ upon the left ~~to find~~ ~~footnote~~ that both ~~terminal designs~~ are attached to the same ~~at~~ the left end of the ~~zigzag~~ half of the ~~design~~ encircling band, the other half terminating abruptly ~~at~~ both ends without enlargement or design of any kind.

Next to the cooking baskets in grace, symmetry, strength & sometimes ornamentation, but ~~of~~ a different type of coiled ware, are the small baskets used as individual mush bowls & soup spoons. The surface is smooth & flat, both inside & out — the result of a peculiar kind of weave. ~~Each of the~~ natives embrace two of the single horizontal rods in alternating confetti so that the rods do not project on either side — thus differing widely from the cooking baskets, which are of the 3-rod foundation type. Some are perfectly plain; others ornamented with interesting designs.

The ribbed trinket baskets are ~~various~~ small, light ~~baskets~~ with slightly contracted mouths with a finish ~~of~~ thin a flaring form. The natural strands are widely spaced ~~apart~~ appearing like ribs on the surface having the horizontal rods broadly expand between. They are receptacles for all sorts of odds & ends.

Besides the trinket baskets & individual mush bowls (both of which are of coiled weave), the Mono Pomos make a simple but neat & very light basket of twined weave, with tops used for storing fruit, berries, nuts & the like. These are usually small, holding from a pint or quart to a few quarts, & are ornamented with simple designs in red or black. They are called ma-moi.

K/

10a

Some of the Paints squaws still wear basket hats, like the one shown in fig , with 9 teeth from the head of a very old woman ~~from the road~~ near Bishop in the upper part of Owens Valley, in August 1904. ~~The~~ Of the operation common construction & roughly ornamented. I have seen finer ones made lately by the Paiute & the Washoes. They are always rounded conical & deeply basal shaped if diagonal twined weave, with unfinished rim, & in form are often rounded bottom.

The burden baskets are huge cornucopias, 3 or 4 ft deep, ~~1~~ 1½ or 2 ft in diameter, & coarsely or finely woven; ~~adapted to the purpose for which they are intended~~. (Those for carrying fuel, roots rather relatively light articles are the largest, & most loosely open & coarsest; those for grass seed & other very small seeds are smaller, narrower, & closely woven & of fine materials & are usually ornamented. The coarse ones are called no-na; the fine ones ka-no-na. They are carried on the back by means of a band which passes over the forehead.

The winnowing baskets are of several types, according to the use to which they are put. Those for shaking off the dry skins from the worms from the lake shore are coarse shaped, [illegible] minnowing corn mud & the Fiemite, are known shoe-shaped, slightly concave, & decorated with somewhat elaborate handles. Those for winnowing grain are the largest, are scooped at the lip and so can hold a quantity of grain, & are always ornamented by 1 or more bands.

In the use of the tema for winnowing the women become very expert & it is interesting to see them cleverly toss [illegible] so as to bring all impurities to the surface & still not lose a kernel.

In separating the fine meal from the coarse the motion is entirely different & is accomplished by a rapid & almost vibratory agitation of the mixt. In roasting the fine nuts seeds from the fire & a quantity of the nuts are thrown into the tema such is adroitly manipulated, something after the manner of a corn popper, until the nuts are done. The operation blackens the interior of basket but does not affect to harm its ingredients.

Mollhausen, the artist of Whipple's Expedition, mentions that when the expedition was camped on the east bank of the Colorado, north of Bill Williams Fork, on Feb.25, 1854, they received a formal visit from the Cutchanas[= Kutchan], Pah- Utahs, and Chimehwhuebes(=Chemehuevis), who brought maize and beans " in elegantly plaited baskets". --Journey to the Pacific, Vol.II, 247, 1858.

Pinto Baskets from Bishop Creek, head of Owens Valley, Calif.

Se-du - larger of two smallish winnowing baskets (slightly coiled).

Pa-sa - smaller of two, + much more deeply decorated than the se-du.

Te'-ma - general name for all open work winnowing baskets.

Pinto Baskets from Bridgeport, Calif.

Burden basket - su-ba (or shu-ba)

Winnowing basket - che-go (or she-gu)

Paiute
(Owens Valley)

ă-pō basket

sē-hū́-nē willow

---

pat-sṓ (lish s) {very often tū-wà or mispronunciation basket
tū́-wà (lish t) {less often ordinary pronunciation basket

ce-e-tu-wa {ordinary close twined weave
{mispronunciation

Burden baskets

cruze (heavy trill on r) coarsest

wṓ-nō medium

cḗ-wō-nō
sḗ-wō-nō } finest (twined weave)

chḗ-go seed paddle

Owens Valley Paiutes, near Bishop Inyo Co., Calif.
(Mrs. Minnie C. Barrows - March 1902.)

My dear Mr. Merriam:

I ship the basket to-day by Wells Fargo Express. Hope it will please you.

Do you care for Indian curios other than baskets? I have a brush made from root fibre cemented together at the top with gum. They are used to brush the meal from the flat grinding stones into the sifting basket, and are constantly used

while crushing the seeds to
keep the meal in center of stone
Mine is one of the larger size,
though it shows use it is in
good condition. It is about
seven inches long and six
wide and looks something
like this:  The brush part
is about two inches thick,
and is of a strong tough fibre.
They are quite rare, even here.
Price $5.00.

Hope the basket will reach
you safely and be satisfactory.

Very truly yours
Minnie C. Barrows.

Bishop. California.
June fifth. nineteen hundred ten.

Quad. June 14, 1902

I have at least 20 of these brushes,
for sale, and can let you have
them for 25 cts each.

Möllhausen, in his diary of a journey to the Pacific describes the route of the reconnaissance under Lieut. Whipple of the east bank of the Colorado River above the mouth of Bill Williams' River. He says:

"On the 25th of February we received, for the first time, a formal visit from the Cutchanas, Pah-Utahs, and Chimehuevis, who brought us maize and beans in elegantly-plaited baskets & dishes." "Pac. R.R. Rep. II, p. 247, 1858."

In several places later on also he mentions baskets:

Pah-Utahs baskets

Möllhausen mentions utensils "of very skilfully plaited wicker work, strewn about in confusion" at a hastily abandoned camp in Mts. on Mohave Desert near Mohave River (in Cal) March 1854. Vol. II, 303, 1858.

Little Meadows, Ariz. June 23 1902

Dr. C. Hart Merriam —

Washington. D. C.

Dear Dr Merriam —

Yours of the 16th. with money order for $20. enclosed is at hand, sent out from Kingman yesterday. No, there is now no permanent Pinta camp in the Providence Mts. unless I am much misinformed. Some maps give the Providence Mts, as a long range, including several small disconnected ranges under that name, Government Holes or Government Wells and Rock Creek are in what is known locally as the New York Mts. some miles N.N.E. of Providence Mts. proper, yet I think they are usually written of as being in the Providence Mts. The New York Mts are lower and more sparsely timbered than the Providence Mts. Most of the desert Indians have left their old homes and come in to the R.R. where they are employed as section hands, etc,

Some few Chimehuevis Indians live at Needles, working for the R.R.Co. but the most of them live in the Chimehuevis Valley, — the next valley below the Needles canon,

I think Parker, Arizona is the name of their agency P.O. There is a new road built on the California side, 60 miles to (opposite) near Parker, but there it ends. The Chimehuevis are said to be the smartest Indians on the river.

I bought a large old winnowing basket from a Mojave squaw at the ferry. She said it was made by Chimehuevis and that the Mojaves did not make baskets. I had better hold this basket until we finally leave Kingman, as I may get more to send with it.

I also doubt its paying to go into the Grand Cañon unless for some special purpose. I had not intended going as far as Peach Springs unless I went to the Grand Canon. My present plan is to attack the Hualapai Mts. from the Kingman side (after visiting Beales Spring which is but a few miles from Kingman), then back to Kingman, thence around the Hualapais north and eastsides to the Big Sandy, - down the Sandy to the mouth of Santa Maria Creek, - thence by the most practicable route (all are difficult) to Ehrenberg on the Colorado. Do you wish any change of route?

In your former letter you said my salary, including assistant, would be $150. per month. Your last letter cuts it down to $100. for myself and $40. for assistant. My assistant is Carl S. Field. I suppose vouchers will be sent for him. I shall have to pay him for five months work. The extra month is my own lookout however. Will I be allowed anything for registry fees of packages, ammunition, etc.?

Yours truly
Frank Stephens

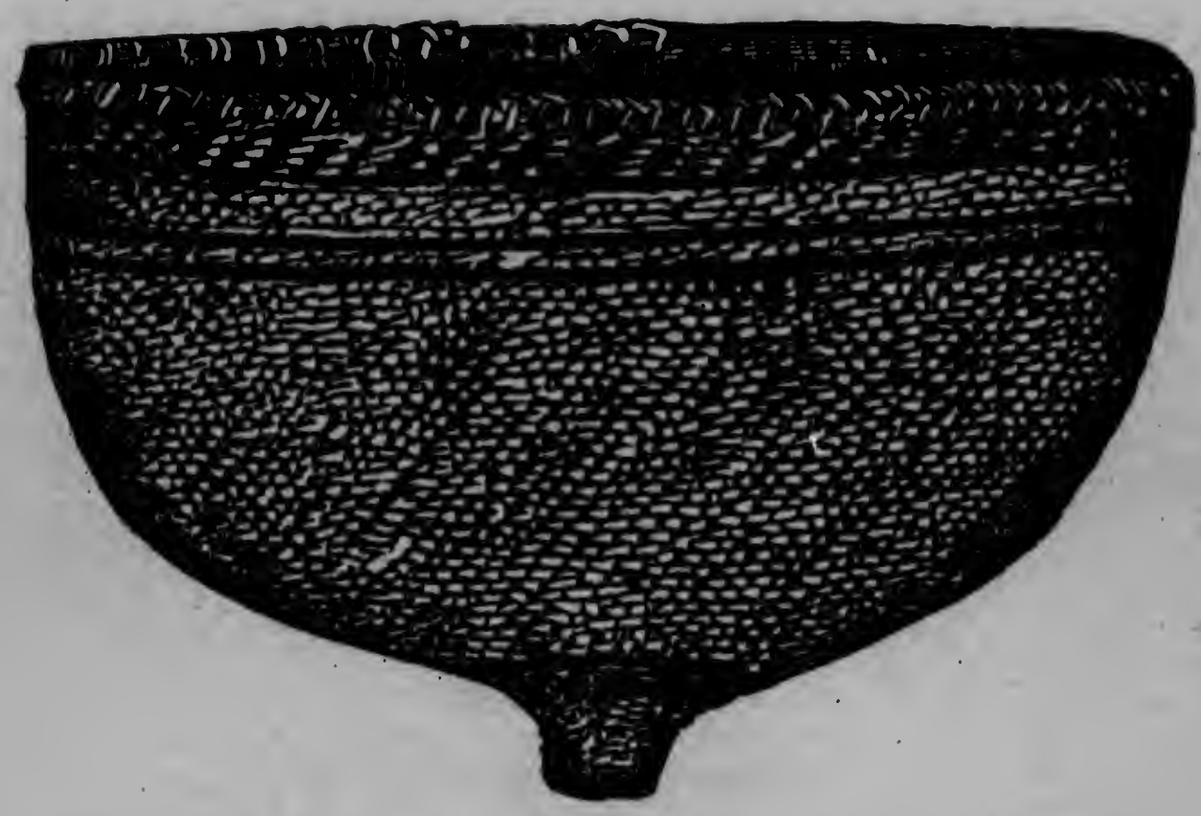
Utah Baskets

PLATE XXI.

(Mason. Basket-work.)

FIG. 40. Twined basket hat of the Utes, used by women either as a hat or as a basket. The California women make hats of a similar pattern, but much finer. The warp twigs converge at the bottom and additional ones are added as the texture widens. The weft splints are carried around in pairs and twined so as to inclose a pair of vertical twigs, producing a twilled effect something like that of the softer ware of the Haidas and Clallams. The border of this twined basket is very ingeniously made. First, the projecting warp sticks were bent down and whipped with splints to form the body of the rim. Then with two splints the weaver sewed along the upper margin, catching these splints alternately into the warp straws below, giving the work the appearance of a button-hole stitch. The ornamentation is produced by means of dyed twigs either alone or combined with those of natural color. The texture of this ware is always coarse and rigid owing to the lack of good material in this arid region. Collected in Southern Utah, by J. W. Powell. Museum number, 11838.

FIG. 41. One square inch of Fig. 40, showing method of weaving and administering the colored splints.



a

40



b

41

FIG. 40. Ute twined hat-bowl.

FIG. 41. One square inch of Fig. 40.



PLATE XXII.

(Mason. Basket-work.)

FIG. 42. Twined roasting-tray of the Pai Utes. The warp is a lot of osiers spread out like a fan. The weaving commenced at the bottom by short curves and progressed by ever-widening curves to the outer margin. The rim is made by a double row of the coiled and whipped work. The whole surface is very rough, as in all Ute work, by reason of not twisting the strands when making the twine. There is little ornamentation on this class of objects. Collected in Southern Utah, in 1874, by Maj. J. W. Powell. Museum number, 11857.

FIG. 43. Twined gathering and carrying basket of the Pai Utes. Woven precisely as the hats (Fig. 40) and the roasting-trays (Fig. 42). The splints are very fine, but their refractory nature makes all this ware coarse. Ornamentation is produced by external twining and by geometric patterns in dyed splints. Collected in Southern Utah, by J. W. Powell, in 1874. Museum number, 14667.



FIG. 44. Ute harvesting wand.

PLATE XXIV.

(Mason. Basket-work.)

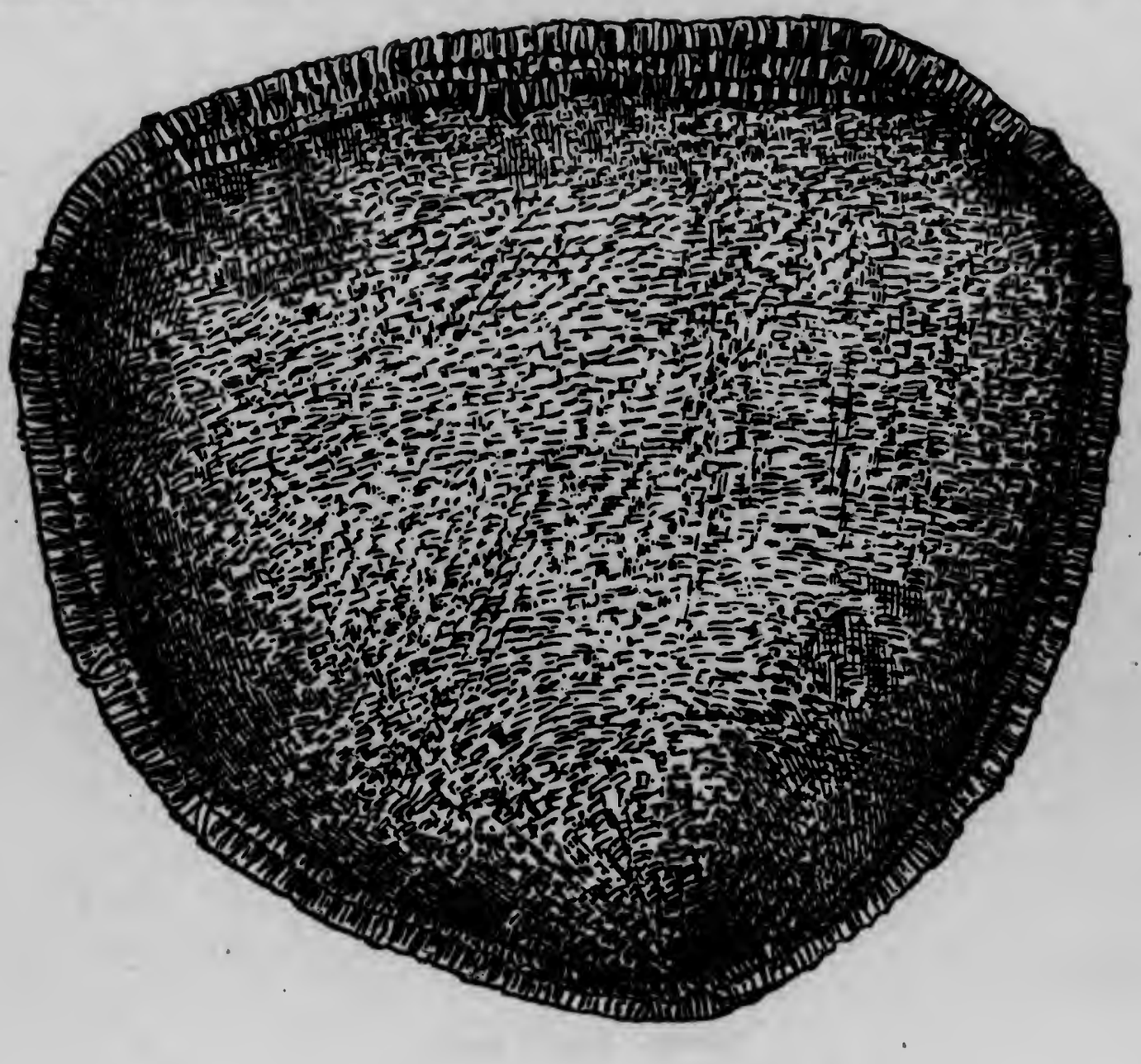
FIG. 45. Coiled and pitched bottle of the Pai Utes, made of osier, by coiling the fundamental twigs in pairs and sewing with split osier always over the two in hand and between the twigs of the preceding round. As this bottle is to be covered with pitch either inside or out or on both sides, the sewing is left very open. By having one twig large and the other very small, or by having a bunch of grass for the two twigs, a water-tight joint is produced by the swelling of the warp and weft. The bungling manner of administering the stitches reminds one of the same type of ware among the Eskimo. A great variety of form is given to these pitched bottles. Collected in Southern Utah, by J. W. Powell, in 1874. Museum number, 11262.

FIG. 46. One square inch of Fig. 46, showing the use of the double-twig coil.

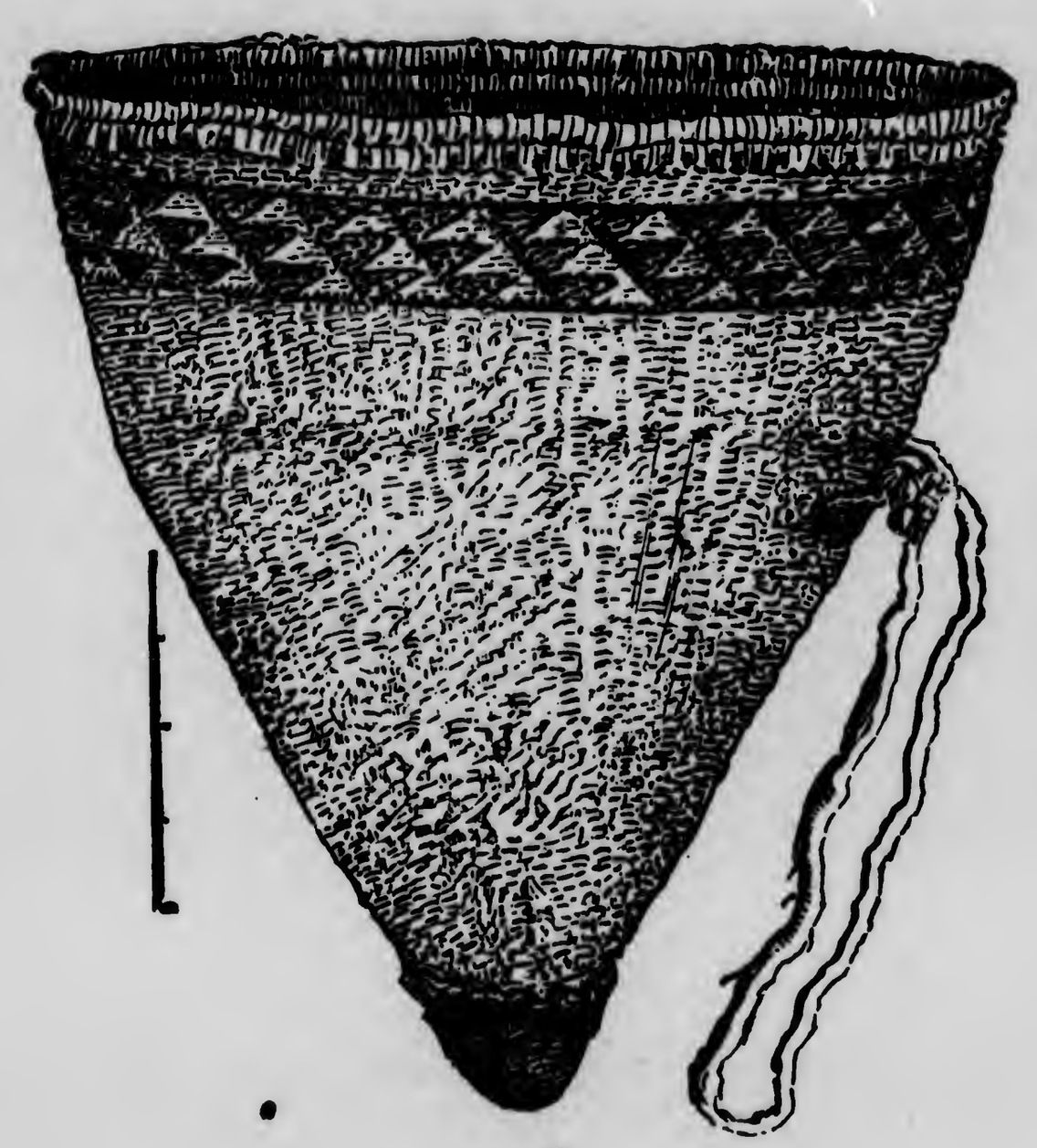
PLATE XXIII.

(Mason. Basket-work.)

FIG. 44. Harvesting wand of Pai Utes, made of twigs, split or whole, bound with yucca fiber. The figure represents the coarsest specimen in the collection. In most of this class the longitudinal twigs are held in place by rows of twine at long intervals. Collected in Southern Utah, in 1874, by J. W. Powell. Museum number, 11823.



42



43

FIG. 42. Ute twined roasting tray.

FIG. 43. Ute carrying basket.

PLATE XXIII.

(Mason. Basket-work.)

FIG. 44. Harvesting wand of Pai Utes, made of twigs, split or whole, bound with yucca fiber. The figure represents the coarsest specimen in the collection. In most of this class the longitudinal twigs are held in place by rows of twine at long intervals. Collected in Southern Utah, in 1874, by J. W. Powell. Museum number, 11823.

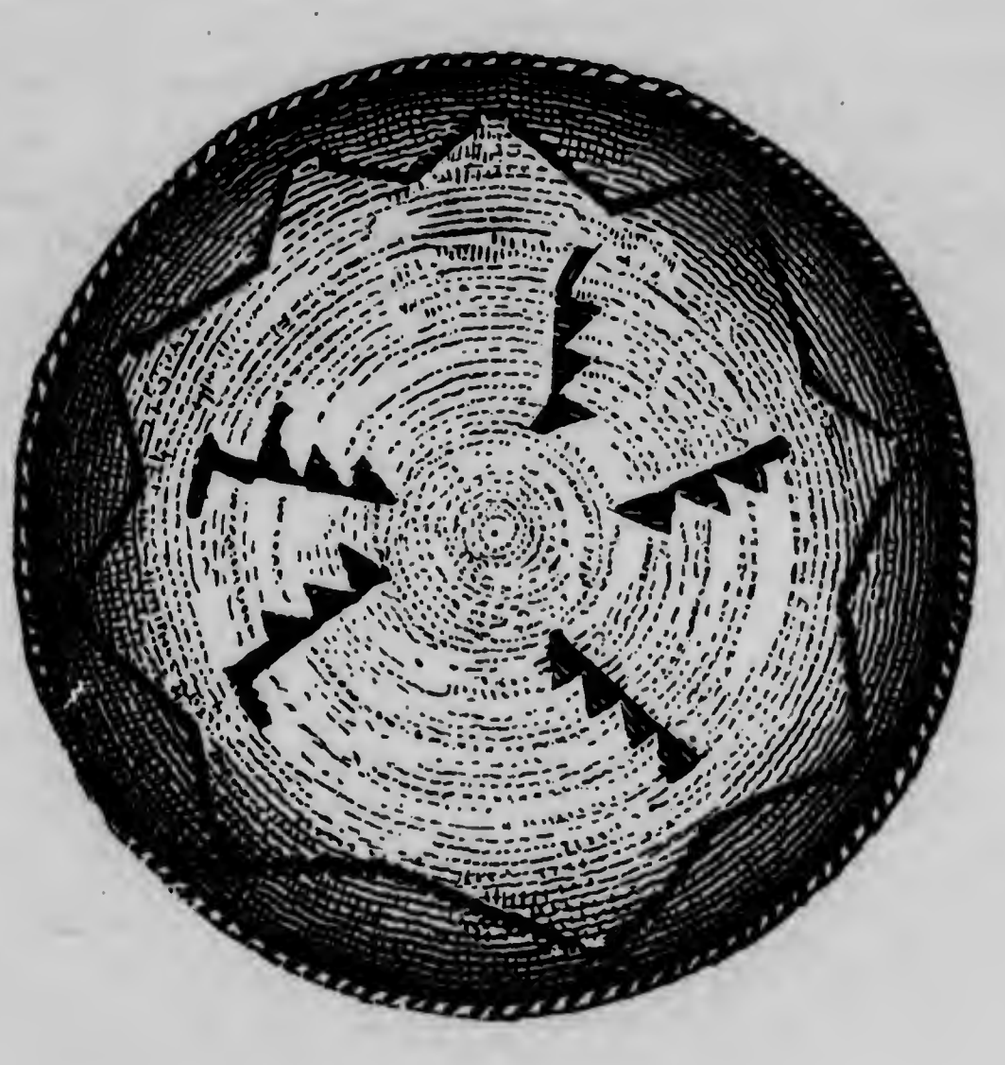
PLATE XXII.

(Mason. Basket-work.)

FIG. 42. Twined roasting-tray of the Pai Utes. The warp is a lot of osiers spread out like a fan. The weaving commenced at the bottom by short curves and progressed by ever-widening curves to the outer margin. The rim is made by a double row of the coiled and whipped work. The whole surface is very rough, as in all Ute work, by reason of not twisting the strands when making the twine. There is little ornamentation on this class of objects. Collected in Southern Utah, in 1874, by Maj. J. W. Powell. Museum number, 11857.

FIG. 43. Twined gathering and carrying basket of the Pai Utes. Woven precisely as the hats (Fig. 40) and the roasting-trays (Fig. 42). The splints are very fine, but their refractory nature makes all this ware coarse. Ornamentation is produced by external twining and by geometric patterns in dyed splints. Collected in Southern Utah, by J. W. Powell, in 1874. Museum number, 14667.





48

FIG. 47. Ute coiled mush bowl.

FIG. 48. Ute coiled mush bowl.

PLATE XXVI.

(Mason. Basket-work.)

FIG. 49. Water-tight basket bottle of the Apaches. The coiling consists of the rigid osier and soft fiber combination, before mentioned, the latter acting as chinking or calking of the openings. This ware differs essentially from that of the Utes in the glossy even stitches, the care taken in passing them uniformly under the elements of the preceding coil, and the more elaborate shapes and ornamentation. The lines dropped from the bottom of the chevron at the bottom meet in a black spot at the center. The upper chevron and the rings of the neck are in black, red, and yellow splints, alternately. Collected in Arizona, by Dr. J. B. White, U. S. A., in 1875. Museum number, 21494.

PLATE XXV.

(Mason. Basket-work.)

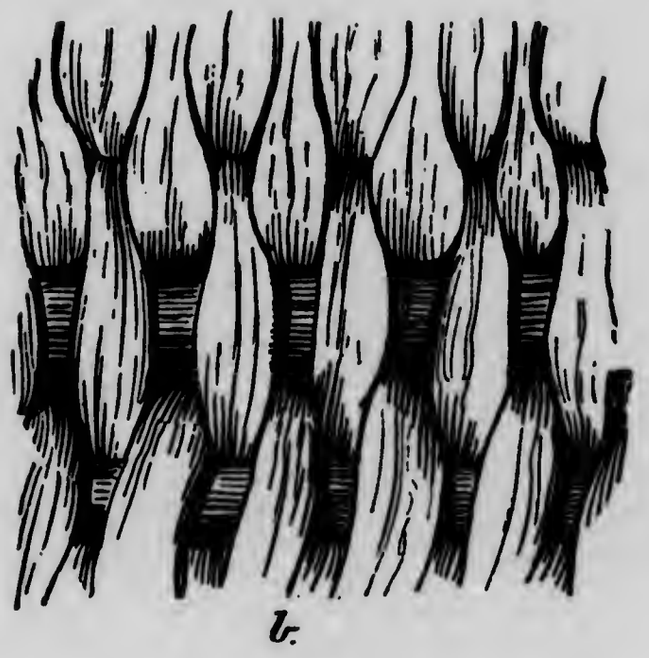
FIG. 47. Small coiled mush bowl of the Pai Utes, made by coiling a splint and thin strip of yucca, bast, or osier, and whipping them with split osier. The sewing passes over the two elements of the coil in progress and through the upper element of the coil below, looping always under the subjacent stitches. Ornamentation produced by working into the fabric triangles with strips of martynia or dyed splints. The work is very regular and the texture water-tight, resembling the work of the Apaches and California Indians. The fastening off on the margin is very prettily done by whipping diagonally with two or three threads crossing one another. Collected in Southern Utah, by J. W. Powell, in 1874. Museum number, 14720.

FIG. 48. Coiled dish of Pai Utes. The work is founded upon a wooden plug in the center and coiled by means of an osier and a strip of fiber. Depth, 2¼ inches. The work is neatly done and the ornamentation resembles that of Fig. 47. Collected in Southern Utah, by J. W. Powell, in 1874. Museum number, 14719.



a

45.



b

46

FIG. 45. Ute coiled and pitched water bottle.
FIG. 46. One square inch of Fig. 45.

PLATE XXV.

(Mason. Basket-work.)

FIG. 47. Small coiled mush bowl of the Pai Utes, made by coiling a splint and thin strip of yucca, bast, or osier, and whipping them with split osier. The sewing passes over the two elements of the coil in progress and through the upper element of the coil below, looping always under the subjacent stitches. Ornamentation produced by working into the fabric triangles with strips of martynia or dyed splints. The work is very regular and the texture water-tight, resembling the work of the Apaches and California Indians. The fastening off on the margin is very prettily done by whipping diagonally with two or three threads crossing one another. Collected in Southern Utah, by J. W. Powell, in 1874. Museum number, 14720.

FIG. 48. Coiled dish of Pai Utes. The work is founded upon a wooden plug in the center and coiled by means of an osier and a strip of fiber. Depth, 2½ inches. The work is neatly done and the ornamentation resembles that of Fig. 47. Collected in Southern Utah, by J. W. Powell, in 1874. Museum number, 14719.

PLATE XXIV.

(Mason. Basket-work.)

FIG. 45. Coiled and pitched bottle of the Pai Utes, made of osier, by coiling the fundamental twigs in pairs and sewing with split osier always over the two in hand and between the twigs of the preceding round. As this bottle is to be covered with pitch either inside or out or on both sides, the sewing is left very open. By having one twig large and the other very small or by having a bunch of grass for the two twigs, a water tight joint is produced by the swelling of the warp and weft. The bungling manner of administering the stitches reminds one of the same type of ware among the Eskimo. A great variety of form is given to these pitched bottles. Collected in Southern Utah, by J. W. Powell, in 1874. Museum number, 11262.

FIG. 46. One square inch of Fig. 46, showing the use of the double-twig coil.

Pomo Stock - Baskets

C. Hart Merriam
Papers
BANC MSS
80/18 c

Am. Anthropologist, Vol. 11, No. 2, April-June 1909

CALIFORNIA BASKETRY AND THE POMO

By A. L. KROEBER

A RECENT account of the basketry of the Pomo Indians of California by Dr S. A. Barrett is perhaps the most complete study of the basketry of any North American tribe yet published.[1] It both offers opportunity to examine the relations existing between the Pomo and other tribes as regards this art, and supplements and illustrates the conclusions that can be drawn from other studies.

Materials

The materials used by the Pomo in basket making number ten or twelve, but the majority of these are used rarely or for special purposes or in restricted districts. The materials whose use is at all common or of general consequence are five. Of these only one is used as warp in either twined or coiled ware. This is willow. The woof materials are four: the root of a sedge, *Carex*, the bark of the redbud, *Cercis*, the root of the bulrush, *Scirpus*, and the root of the digger-pine. Of these the sedge is the most important, furnishing, as willow does for the warp, woof of both coiled and twined baskets. The redbud furnishes red patterns and is employed chiefly in twined weaves. The bulrush root, after being dyed, provides patterns in black and is used almost entirely in coiling. Digger-pine root fibers are employed principally for the woof of coarse twined baskets.

It shows the influence of convention and habit on technique, that practically all the basketry of the Pomo is made in these five materials, although an occasional different use shows that they possess knowledge of other plants and although their habitat produces many other species which would be serviceable, as demonstrated by the employment of these in regions where different technical habits prevail. The other Indians of California evince a similar

[1] S. A. Barrett, Pomo Indian Basketry, Univ. of Cal. Publ. in Am. Arch. and Ethn., VII, pp. 133–308, pl. 14–30, Berkeley, 1908.

restriction, voluntary it might be called, of their choice of basket materials.

In northernmost California, where only twining is practised, the warp is almost universally hazel, and the woof is root-fibers of conifers, — pine, redwood, spruce, or other species being used according to local distribution. The ornamentation of this basketry consists of a glossy white overlay, which is the shining grass *Xerophyllum tenax*. For patterns in black the stems of the five-fingered fern, *Adiantum*, are used, and for patterns in red, alder-dyed fibers from the stem of a large fern, *Woodwardia*.

A description given by Dr Dixon[1] of the materials used by the northern Maidu also shows characteristic limitation. The northern Maidu make large carrying baskets in the twined technique of northern California, and use for this purpose the same materials. The great bulk of their basketry is coiled, and only two principal materials, willow and redbud, are used. Both of these are employed for both foundation and wrapping. The outer bark of the redbud gives red patterns.

Among the Cahuilla, Luiseño, and Diegueño of southern California the ordinary materials are only three. For the foundation a grass, *Epicampes rigens*, is used. The wrapping consists of either a reed, *Juncus*, or of sumach, *Rhus*. Twined basketry, which is subsidiary, is made entirely of reed.

Information from other tribes is incomplete, but as there is nowhere any indication of a greater variety of materials used, it appears that the specialization followed by the Pomo is the rule and not exceptional.

Techniques

In the matter of weaves it appears that the Pomo are anomalous in California in practising an unusual variety of technical processes. The total number of distinct processes is perhaps not greater among the Pomo, but whereas other tribes employ regularly and frequently only one or two of the techniques with which they are acquainted, the Pomo practise five processes abundantly and often make baskets of one kind in several weaves.

[1] R. B. Dixon, The Northern Maidu, Bull. Am. Mus. Nat. Hist., XVIII, 145, New York, 1905.

The California Indians belong to two groups according as they follow twining or coiling processes of making baskets.[1] There are very few tribes that use both types of technique. The narrow limitation in the employment of materials is therefore paralleled by a limitation of technical processes.

All the Indians of northernmost California, the Tolowa, Yurok, Karok, Hupa, Wiyot, the Athabascan tribes of the middle drainage of Eel river, the Shasta, Northern Wintun, Achomawi, Atsugewi, and Modoc, make only twined work. Generally speaking all tribes to the south of these may be characterized as makers of coiled basketry. There is however a distinction. While the tribes using twining know nothing of coiling, the tribes that employ coiling also twine to some extent. This difference is inherent in the nature of the two processes. The coiled basket is stiffer, closer, and requires much more labor. It lends itself with difficulty to the construction of openwork textiles, such as are desirable or necessary for many purposes. A fish-trap in coiled basketry is practically impossible. A conical carrying-basket can be made as well in coiling as in twining; but such a basket being intended for fire-wood and similar loads, an openwork construction is in every way as serviceable as a close coiled one, besides being much lighter and readily made in one tenth the time. Even among tribes inclined toward coiling, twining is therefore employed for many implements of household usage and for those in which either an open or a ready construction is desired. Carrying-baskets, weirs and traps, seed-beaters, winnowers, and baby-carriers are usually twined by tribes whose more characteristic basketry, such as vessels for water, food, storage, and cooking, is coiled. In short, twined weaves are adequate for most forms and purposes, so that tribes whose cultural circumstances have led them to lean toward twining usually employ no other process. Coiling is not applicable to all purposes, and tribes with a specific bent toward this technique are therefore compelled to use also twining, or other processes, for certain implements.

The tribes of whom coiling is characteristic held all of southern

[1] In those parts of America where plaiting and twilling are followed at all extensively, they appear to tend to supplant twining or coiling, rather than to exist beside them.

and central and part of northern California, much the larger part of the state. The line of separation from the northern region of twining is as follows: In the east it is the boundary between the Maidu and the Achomawi and Atsugewi of the Pit river valley. The Yana employed both processes, their twined ware being of the northern type, their coiling resembling that of the Maidu, but with greater coarseness and crudeness. The majority of Yana baskets that have been collected, and the best made, are twined, so that this is likely to be the typical and best accultured Yana technique. The northernmost Wintun twine, the southern Wintun coil, but the boundary is not precisely known. In the Coast Range the line of division separates the Yuki, who are distinctly a coiling tribe, from the Wailaki. The Wailaki make a crude form of the typical basketry of northern California. Occasional coiled pieces of Yuki character occur among them, but are in great minority and clearly due to Yuki influence.

It is of particular interest that the Pomo, who fall well within the limits of the southern group, hold the two techniques in balance. They cannot be included among the border tribes subject to two influences, for to the north of them are the Yuki, who are as clearly a coiling tribe as any. The twined basketry of the Pomo is also entirely different from the twined basketry of northern California. It must therefore be set down as an independent development, which has flourished side by side with the development among the same people of coiled techniques, without either process greatly influencing the other.

According to Dr Barrett, the coiled basketry of the Pomo is about equally divided between one-rod and three-rod foundations. Single-rod foundations are rare in California, being otherwise found only among the Miwok and Washo. A few pieces have also been obtained among the Yokuts and Shoshoneans adjacent to the Miwok. The Maidu, most commonly the Miwok and Washo, and probably the Wintun where uninfluenced by the Pomo, employ three-rod foundations. The Yokuts and the tribes of Southern California use a multiple foundation. The Yuki use a rod and welt foundation. Neither the rod and welt nor a multiple foundation ordinarily occur among the Pomo.

Five twined weaves are practised by the Pomo: plain twining, diagonal twining, lattice twining, three-strand twining, and three-strand braiding. The two three-strand weaves are not used to make entire baskets, except occasionally in openwork. The characteristic twined weaves therefore are the plain, diagonal, and lattice. Of these plain twining is most frequent, but the two other processes are by no means rare, and, especially in well-finished baskets, dispute the palm with the simpler technique. Lattice twining — which is almost a combination of coiling and twining — seems to be confined entirely to the Pomo, if we except one or two small adjacent groups, such as the Huchnom, of unrelated linguistic origin but of Pomo culture. Diagonal twining, which is a characteristic Shoshonean process, is of secondary importance in California outside of the Pomo. A sporadic Yurok basket made entirely in this weave has been described.[1] The University of California museum contains also one or more pieces each from the Wiyot, Athabascans of southern Humboldt county, Yana, Chumash, and Mohave, though the normal weave of all these tribes, except possibly the last, is simple twining. The Chemehuevi, who are Shoshoneans, make caps and carrying baskets; and the Shoshonean Mono, with their neighbors the Miwok, Yokuts, and probably Washo, make many or most of their winnowers, beaters, carriers, and cradles in openwork and half-openwork diagonal twining. Among all these tribes, however, diagonal twining is not employed for ordinary baskets as by the Pomo. The Pomo have developed a distinctive type of pattern for their diagonal-twined baskets, which in its general diagonal arrangement differs from the usually horizontal arrangement on plain-twined baskets.[2]

The plain-twined Pomo basket differs radically from the twined basket of northern California. It is either nearly flat or quite deep. The typical basket of northwestern California, while its walls are vertical, is comparatively shallow. The Pomo never use the overlaying which is the sole means of producing patterns in northern California. Pomo designs are normally in redbud. Designs in northern California are in white on a neutral background, or in black

[1] Univ. Calif. Publ. in Am. Arch. Ethn., 11, 110, pl. 17, fig. 2, 1905.

[2] Barrett, op. cit., pl. 16, 17, 22.

or red or both on a background of overlaid white. The texture of the two wares is thoroughly different. The distinction is apparent even in details, such as that the northern people trim their warp ends off flush with the upper course of woof twining, whereas the Pomo habitually allow them to project evenly for a short distance. On the whole Pomo twining is firmer and more closely set than that practised in northern California, a difference which may perhaps be ascribed to the experience which every Pomo woman has in the necessarily close technique of coiling.

As illustrating the Pomo balance between different weaves, and the apparent desire to maintain one beside the other instead of permitting one process to develop to the exclusion of others, it appears that conical carrying baskets are made both in plain twining and in diagonal twining; storage baskets in plain twining, lattice twining, and diagonal twining; various baskets of the same shape and use in both one-rod and three-rod coiling; and cooking baskets and flat baskets in plain twining, diagonal twining, and lattice twining.

Dr Barrett describes also Pomo wickerwork. The use of this is confined to handled seed-beaters of circular form. Wickerwork is comparatively rare in North America, though there are well-known forms in the Southwest. A wickerwork seed-beater from the northwestern Maidu is described by Dr Dixon.[1] This piece is from Butte county, in the original habitat of the Maidu. A number of Maidu from this region have long lived on Round Valley reservation, in close association with Pomo of the northern and eastern dialectic divisions, and some of these Maidu have returned to their old home. It is therefore possible that the specimen in question is due to modern Pomo influence even though collected on Maidu soil. If, however, as seems more likely, it is an old Maidu type, the practical identity of the Maidu and Pomo wickerwork forms makes it highly probable that the Wintun in the intervening territory also employed this technique in the seed-beater. In that case wickerwork would have a wider distribution in California than heretofore believed. The Mohave and Diegueño use soft-warped stiff-woofed wickerwork in the hoods of cradles.

[1] Bull. Am. Mus. Nat. Hist., XVII, 188, fig. 47a, 1905.

Direction of Progress in Manufacture

In twined Pomo baskets the general course of the woof turns from right to left, as one looks at the basket from above. Dr Barrett's explanation is illumining. In twining, the long projecting warp rods at the top render it necessary for the weaver to hold the bottom of the basket toward her. The left hand firmly grasps the warp and keeps in place the just inserted woof-strands, while the right hand manipulates the twining of the pliable woof. The progression is therefore to the weaver's right, which corresponds to the left as one looks into the basket.

The same direction of the twining woof is followed practically all over California, as by the Yurok, Karok, Hupa, Tolowa, Wiyot, Wailaki, Modoc, Wintun, Yana, Achomawi, Yuki, Wappo, Miwok, Yokuts, Mono, Chemehuevi, Chumash, Cahuilla, and Luiseño. The only exceptions found are the rude openwork Diegueño baskets, which twine in the opposite direction from the identical Cahuilla and Luiseño pieces; the close-woven flat baskets of the Yurok-Hupa territory; part of the baskets of this type made by the Modoc; and certain flat coarse openwork baskets of the Wappo. It is evident that if a basket is held reversed while in manufacture, with the bottom up or turned away from the weaver, the course of the twining when it is finished will be the reverse of the usual while the process of manipulation remains the same. The flatter the basket, the less difference does it make, in working on it, which side is held above, and the less reason is there, when it is finished, to regard one surface as specifically the inner one. In fact an essentially flat basket with a certain amount of curvature can be held and worked like others, and when finished turned inside out by a thrust in the middle. This is actually done by the Yurok. With the exception of a few unexplained Diegueño pieces, the twining of California therefore always turns from right to left, as one looks into the basket, or progresses from the maker's left to right, and contrary cases are only nominally or apparently such.

Outside of California, the direction of twining seems to be usually the same, as among the Apache and in the Puget Sound region. The baskets of the Alaska Eskimo, the majority from the Aleutian islands, and a minority among the Haida and Tlingit,

however turn abnormally or clockwise. A number of baskets from the Haida-Tlingit area turn one way on their flat bottom, and in the opposite direction on their sides. It is interesting to note that Aleut baskets are described as habitually, and Haida baskets sometimes, suspended bottom up in manufacture; so that the abnormal or reverse direction of twining in this northern region seems to be the result merely of a reversed position of the basket, the weaver following the usual manipulation in her work. It follows that Dr Barrett's explanation of the direction of twining is to be accepted as of general application. It also follows that the absolute uniformity of this direction among most tribes argues for a very rare or weak natural development of left-handedness, or its almost total suppression by right-handed custom. No apparatus being required in weaving, and the product being identical whatever the direction of the twining, there is every inducement for a left-handed woman to work as is natural to her. It seems as if tribal habit or blind imitation influenced the Indian basket-maker as much and as unreasonably as it influences us in writing, sewing, riding, and shooting.

The direction of Pomo coiling is the reverse of that obtaining in twining. Dr Barrett explains this fact as also due to the process of manipulation, the left hand being engaged in holding the loose end of the warp, toward which the right advances the woof. His suggestion as to the reason for the direction of coiling is however perhaps less compelling, since the nature and position of the single projecting warp are such as to allow the worker more readily to hold the bottom of the basket either toward her or away from her. The former is perhaps the more natural position, especially in baskets approaching a spherical shape, and the corresponding direction of the coil is the prevalent one in California.[1] Nevertheless nearly all tribes except the Pomo coil at least some ware in the opposite direction, and in some regions outside of California this opposite direction is the rule. The position of the basket while in manufacture is probably the sole cause of the difference in coil-direction; yet it is evident that if such is the case mere industrial habit or

[1] Univ. Calif. Publ. in Am. Arch. Ethn., VIII, 50, 1908.

tribal invention must largely determine this position, since with the Maidu and Miwok only flat baskets, with the tribes of central and southern California only spherical or constricted baskets, with the Yuki all baskets of whatever shape, and with the Pomo no baskets, progress contra-clockwise.

Decoration

The general scheme of pattern arrangement followed in Pomo baskets seems to depend in the main on the weave employed. In twined baskets a horizontal or banded arrangement is by far the most common, while a diagonal arrangement occurs in a minority. Dr Barrett estimates the average frequency of horizontal, parallel diagonal, and crossing diagonal arrangement at 70, 25, and 5 percent. As has been said, the horizontal arrangement occurs usually in plain twining and lattice twining, while the diagonal arrangement is characteristic of the diagonal-twined weave.

In coiled baskets there is a much greater variety of arrangement. Dr Barrett gives the following proportions: horizontal, 40; parallel diagonal, 30; crossing diagonal, 10; vertical, 15; individual or separate groups of patterns, 5. It is apparent that these proportions are not at all related to those obtaining in twined basketry. Considering the parallel diagonal and crossing diagonal arrangements as fundamentally the same, it may be said that diagonal and horizontal dispositions of designs are of about equal frequency in Pomo coiling, and that a vertical or individual arrangement, while less common than either, is also characteristic.

The typical Maidu pattern arrangement is diagonal, either parallel, crossing, or zigzag. In southern and central California the prevailing arrangement is horizontal, a secondary one vertical, a diagonal arrangement of any sort being uncommon. As these are regions of coiling, it appears that pattern-arrangement is not altogether dependent on technical motives. The shape of ware is undoubtedly a potent factor. In the case of twining this is evident. In northwestern California, where baskets are mostly low, a diagonal arrangement would not be effective, and a horizontal arrangement prevails; in northeastern California, where technique and materials are the same, baskets are normally higher, and a diagonal

disposition is customary.[1] Nevertheless there are many instances where the arrangement of patterns is clearly the outcome of neither technique nor shape, but of esthetic convention.

As regards the Pomo, it is almost certain that independently of technical influences and of the factor of decorative area as determined by shape of the basket, a greater variety of pattern arrangements is found than with other tribes.

In several other respects Pomo basketry shows specialization. According to Dr Barrett the Pomo were in aboriginal days the only California people to attempt the complete ornamentation of baskets with feathers. Feather decoration is found as far south as the Yokuts, but the feathers occur only on part of the surface of the basket. Some of the tribes immediately adjacent to the Pomo, such as the Wappo, Yuki, southern Wintun, and coast Miwok, used feathers, but never covered entire baskets. Owing to trade demands they have now in some cases learned to do so, but their work is still inferior to that of the Pomo.

The Pomo are perhaps also unique in never completely encircling a basket with a design. If the pattern is a horizontal band, a break called dau, ham, or hwa must be left in it. If this is not done it is believed that the maker will be afflicted with blindness. This break in the encircling pattern is familiar from the Southwest, but has not been reported from any other California tribes, many of whom, such as the Hupa, Yurok, Yokuts, and Cahuilla, frequently employ continuous and uniform bands of design. Most flat Yuki baskets with a pattern of simple encircling bands, but usually no others, show a break in the design, but its significance has not been reported, and it does not seem to have been the same as that of the dau.

A peculiar practice of the Pomo is also to insert in a coiled basket a few wrappings of the orange-colored quills of the yellow-hammer, as a preventive charm, in all cases in which a woman works on a basket during her menstrual period.

Finally may be mentioned the shaiyoi or initial design, the introduction of which is also connected with religious beliefs.

[1] In northwestern California also, storage baskets and other tall forms frequently show diagonal and even vertical pattern arrangements.

So far as known, the Pomo and the adjacent tribes of the same culture are the only ones among whom any basketry is made by men. Men make fish traps and weirs, baby-carriers, coarse openwork baskets for carrying and storage, and shallow openwork forms. In general most openwork is made by men. Dr Barrett notes that all close-woven baskets are made with a downward turn of the woof-strands, and most openwork baskets are made with an upward turn. As the men make no close-woven baskets, and the women few in openwork, it may be said in general terms that the men employ one direction and the women another in turning the woof in twining.

Names of Designs

In the matter of interpretations of names attached to designs, Dr Barrett's work is particularly full. He obtained explanations of more than eight hundred designs, appearing on some three hundred baskets. As most of these patterns were explained by a number of informants, the total number of interpretations was several thousand. Such a mass of information on this phase of basketry has probably never before been gathered among one group of people, so that the conclusions become of unusual significance. If anyone still cherishes the belief that patterns were put upon baskets by the California Indians from religious or symbolic motives, or that their significance is ceremonial or poetical, the idea will be dispelled by a glance at Dr Barrett's data, in which the thousands of monotonously commonplace and concordant names are unbroken by even a single instance of symbolic interpretation.

Among Pomo speaking three different dialects or languages, Dr Barrett encountered 54 different names of designs. Omitting 2 that are doubtful and 6 that are representations of objects introduced by Europeans, there remain 46. Ten of these are pairs, *deer-back*, for instance, being the name in one dialect of a design which in another dialect is called *wild-potato-forehead*. Of the 46 undoubted aboriginal design names only 33 occur in the northern dialect, 24 in the central, and 22 in the eastern. Twenty of the 46 names are however rare. Of the 26 in common use, 20 are found in the northern dialect, 17 in the central, and 14 in the eastern. The number of common elementary design names among any one group of Pomo people is therefore about 15 to 20.

This result agrees with determinations made among other tribes of California. Among the Yurok there are only about 18 names in customary use, though the addition of designations that are rarely employed brings the total to about 30. These rare names are perhaps in part individual interpretations, in part survivals of obsolete names, and in part introductions of terms which belong to neighboring tribes and have not yet taken firm root. Among the Hupa and Karok the number of names appears to be about the same. The total of design names, common and rare, found among the three northwestern tribes, is about 45, or practically identical with Dr Barrett's total for the three Pomo groups. The Yurok, Karok, and Hupa speak languages that are entirely unrelated, but their territory is more restricted than that of the three Pomo divisions, and their culture is at least as uniform. Conditions are therefore comparable.

Dr Dixon encountered about 40 different design names among the Maidu, who belong to three divisions which are linguistically about as divergent as the three Pomo groups. Their territory is more extensive and their environment and culture at least as diverse. Dr Dixon's total therefore also agrees well with Dr Barrett's. It seems probable that if only the design names in ordinary use among one division of the Maidu had been listed by him, the number would have fallen between 15 and 20.

Dr Barrett classifies the 26 common names of Pomo design elements as follows: names of animals and parts of the body, 12; plants, 2; inanimate objects, natural and artificial, 4; geometrical, 4; miscellaneous, 4. It should be observed that in many cases names of animals and parts of the body are combined. *Deer-back*, *turtle-neck*, and *quail-plume* occur, but neither *deer*, *turtle*, and *quail*, nor *back*, *neck*, and *feather* alone are found. This is in accord with the non-realistic and unsymbolic interpretation of the designs. Apparently names suggested by the designs have been applied to them. If there had been an original attempt at representation it is almost certain that deer, birds, turtles, horns, or feathers would have been shown and so named. No one, civilized or uncivilized, could have any motive for picturing the back of a deer or the neck of a turtle.

The relative frequency of these classes of names is about the same among the Pomo as among other California tribes. Almost everywhere names denoting animals or parts of the body are most numerous. The principal divergence occurs in northwestern California, where spatial and dynamical ideas, corresponding to Dr Barrett's geometrical names, are relatively more frequent, and among the Maidu, where names derived from plants are most numerous after names of animals and body parts.[1] Spatial or geometrical terms, such as *zigzag*, *striped*, and *spotted*, occur among all tribes, and are often of frequent usage. That they are not proportionately as numerous with the Pomo as among the northwestern Indians, is probably due to the fact that by the Pomo most conceptions of space and position are expressed by qualifying additions to the elementary design names.

Characteristic animal design names among the Pomo are *deer-back*, *deer-teeth*, *turtle-neck*, *turtle-back*, *goose-excrement*, *grasshopper-elbow*, *killdeer-eyebrow*, *quail-plume*, *crow-foot*, *bear-foot*, *bat-wing*, and *sunfish-rib*. Names of animals not connected with parts of the body are much less numerous and describe only small animals: *ant*, *butterfly*, *mosquito*, *starfish*, *water-snake*. Characteristic geometrical terms are *zigzag* or *crooked*, *wavy*, *spotted*, *dot*, *small figures*, *little pieces*. Typical names of objects are *arrowhead*, *string*, *stretcher*, and *tattoo*.

In usage, however, such names of designs are rarely employed alone. They are almost always combined with a descriptive or qualifying term, such as *barbed*, *pointed*, *short*, *round*, *large*, *downward*, *bulging*, *blank*, *white*, *half*, *both*, *single*, *imperfect*, *resembling*. These qualifying terms are nearly as numerous as the elemental design names. Dr Barrett classifies them according as they relate to form, direction, position, size, color, number, and quality.

The design name of the Pomo, whether qualified or used alone, however describes only the unit or element of a pattern. It is a simple figure of a certain shape. The pattern may consist of a repetition of this element, or of combinations of two or more elements. The pattern and the design element must be sharply distinguished.[2]

[1] Univ. Calif. Publ. in Am. Arch. Ethn., IV, 154, 1905.

[2] For the distinction between pattern andde sign element, with particular reference to their names, among the tribes of northern California, see Univ. Calif. Publ. in Am. Arch. Ethn., IV, 155, 1905.

In exact usage the Pomo always distinguish them. The names that have been discussed designate elements. Pattern names are almost always longer and more complex. This is not only because of the qualifiers of names of design elements, but because in many cases the interrelation of several elements in a pattern is made clear. There is therefore a third class of terms which may be described as qualifiers of pattern names. Of these Dr Barrett has found 44, though a number of these occur in only one or two dialects of the three examined. Among the most common are : *crossing, meeting, collected, on both sides, connected, close in a row, and, near, on, among, along, in the middle, tied, scattered, separated, leading, following.*

The typical pattern name among the Pomo is therefore quite complex, and at the same time exactly descriptive of the pattern to anyone acquainted with the significance of the names of design elements, qualifiers of design elements, and qualifiers of patterns. Typical names are :

Arrowheads in-the-middle zigzag stripe.
Design empty in-the-middle ants close-in-a-row.
Deer-back arrowhead crossing.
Arrowhead-slender band.
Water-snake and arrowhead-barbed.
Ants arrowhead crossing in-the-middle.
Spotted in-the-middle string stripe.
Wild-potato-forehead on-both-sides arrowhead.

It is evident that, allowing for convention in the use of the terms designating elements and their relations, these pattern names are sufficient to convey an accurate description of any pattern. A Pomo woman fairly conversant with the art of basket making, and who like every member of her tribe sees baskets in daily use in every household, could make or duplicate any native pattern described to her. Such a practical purpose, and not any religious or symbolic motive, and not even to any considerable degree an artistic impulse, seems to be at the base of these design and pattern names. In other words they are conventional names of conventional figures, corresponding to our diamond, horseshoe, cross, star, crescent, fleur-de-lys, meander, and egg-and-dart. If there is a difference between the Pomo and ourselves, it is that among the

Pomo, so far as can be observed, these conventional figures give no evidence of having or of ever having had a symbolic significance. Among ourselves heraldry and religion have in some cases read deep significance into simple figures, and in other instances have given to symbols a popularity which in turn has led to their being employed for purely decorative purposes. It is however to be observed that the designations even of conventional symbolic figures are not symbolic but descriptive. The fleur-de-lys is named for the flower, not after the dynasty of which it is the emblem. The horseshoe itself, not the good luck which it typifies, gives name to the figure. The Pomo in their basket decoration are less inclined to symbolic or religious interpretation than we are in the ornamentation of our architecture, implements for household use or display, and dress. But in both cases there is no evidence that any decorative figure originated directly from a creative symbolic impulse. Symbolism can only interpret what is already given.

The development of subsidiary qualifying terms was probably carried farther by the Pomo than by other California Indians. It is not possible to speak with certainty on this point, no inquiries even approximately as extended as those of Dr Barrett having been made elsewhere. To a casual inquirer Pomo women give only the name of the most conspicuous element in a pattern, and in comparison with Dr Barrett's painstaking effort inquiries among other tribes have been casual. It is not unlikely that an equally thorough investigation elsewhere would reveal something of the same system of descriptive adjuncts as among the Pomo. At least some approaches are found in northwestern California, where several subsidiary qualifying terms have been recorded, such as Yurok, Karok, and Hupa *small-in-the-middle, large sharp-teeth, sitting-in-the-middle, sharp different, together, it-encircles, tataktak ascending, snake-noses on-top-of-each-other, they come together, worm goes-round, one-on-the-other-its-scratches.*[1] It is however in any case likely that descriptive qualifiers are more developed among the Pomo than among other tribes because Pomo patterns are in the main more complex.

[1] Univ. of Calif. Publ. in Am. Arch. Ethn., 11, 126, 127, 133, 137, 138, 139, 141, 142, 1905.

General Conclusions

All in all it appears from Dr Barrett's careful study that the basketry of the Pomo is unique in many aspects. It shows no connection with the basketry of northernmost California and Oregon. It possesses very little relation with the basketry of the Yuki immediately to the north. It is quite different from the basketry of the Maidu to the east. Nor does it show any direct contact with the industries of the tribes of central and southern California. The Pomo are the only California people among whom the arts of twining and coiling basketry are approximately in balance. They are nearly the only people among whom different forms either of coiling or of twining are employed side by side for similar or even identical purposes and with about equal frequency. They regularly and abundantly practise a greater number of radically distinct technical processes of basket-making than any other tribe. They are the only people in the state among whom men have a share in the making of baskets, among whom the symbolic break in the design and symbolic insertion of yellow-hammer feathers were practised, or the symbolic initial design was used. They carried the art of ornamenting baskets with shell beads and feathers to a much higher perfection than any other group. They were either alone in using wickerwork, or shared the technique with but a few tribes. Their general disposition of patterns on the surface of baskets displays a greater variety than is found elsewhere, both in respect to the relation of such arrangement to technical processes and irrespective of it. They show a wealth of subsidiary terms descriptive of the form, position, and relation of design elements and their combination in patterns, to which but scant parallels have as yet been found elsewhere, and which it is unlikely any other California people possess in the same degree. In short, it is evident that the art of basketry in all its phases underwent an independent, special, and uncommon development among the Pomo, which is displayed in an unusual wealth and variety of industrial, technical, and artistic functions.

On the other hand it appears that certain traits are common to the art of basketry among all the tribes of California. Among

the most conspicuous of these features are the use of only a small proportion of available materials; a selective specialization in certain types of technique to the exclusion of others; a system of ornamental pattern arrangement determined by esthetic convention or artistic history as well as by technique and shape of the decorative field; a close restriction of the number of names for pattern elements; and a complete absence of religious or symbolic significance from the decorative designs. The conclusion which these facts perhaps most impress, is the tremendous predominance of unmotived custom and habit over conscious utilitarian, artistic, or religious purpose.

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SNOW-SNAKE AS PLAYED BY THE SENECA-IROQUOIS

By ARTHUR C. PARKER

THE following notes on the game of snow-snake as played by the Seneca-Iroquois were recorded during the winter of 1905–06, at which time the writer was engaged in making ethnological studies among the various Iroquois tribes for the New York State Library and the New York State Museum.

With the male Seneca snow-snake is the most popular outdoor winter pastime, finding equal favor with the Christian element and the "pagan" party. Missionary effort has been directed toward discouraging the sport, because of the gambling which seems an indissoluble part of it. The game is a simple one, and well known to ethnologists, the aim being to throw a long smooth stick, called a snake, *gawasa*, through a trough in the snow a greater distance than one's opponent.

The snow-snake is a smooth, polished, flexible stick, from five to nine feet in length. The average stick is an inch broad at the head, and tapers down to nearly half an inch at the tail or finger end. In thickness it tapers from half an inch in the middle to a quarter of an inch at the tail. The head, *gagon'da'gɛ*, is conical in shape, or approximately so, and is usually an inch in diameter at the base, where it is beveled to the plane of the body. The head is slightly upturned, like the fore part of a skate-runner. The pointed end, *gane'gowa*, is tipped with lead, grooves being cut in the wood and melted lead poured into a cone of paper or rawhide previously wrapped about the nose of the snake; the lead hardening, the paper or skin is unwrapped and the excess of lead is trimmed down with a knife or a file. The metal end serves the double purpose of protecting the head from becoming blunted or split, and of giving greater momentum to the stick when in motion. When no lead or pewter is to be had, the nose is roughly hewn out and then charred in a fire. The charred wood is scraped off, more definite shape given, and the charring repeated. This charring is

the other two. The third pipe was found in a mound in northwestern Louisiana and is of earthenware; its height is five and one-half inches. It consists of a human figure seated on the lower limbs which extend backward parallel. The figure holds a pipe in front of it, from the bowl of which ascends a passage through the figure to the mouth, which is open in such manner that smoke emerges from the mouth when the pipe is in use. These pipes will be more fully described and illustrated in a forthcoming paper to be published in the *Journal of the Academy of Natural Sciences of Philadelphia*.

Miniature Indian Baskets.—In an address before the Academy of Science of St Louis, Dr H. M. Whelpley spoke on miniature Indian baskets and exhibited two specimens made by the Pomo Indians which were viewed by means of simple microscopes. The foundation of the baskets is of white leaf willow (*Salix argyrophylla*) and is sewed with California sedge (*Carex barbaræ*). The baskets are made in pattern, black and white, the black being from the root of the California sedge. The larger basket is .18 × .10 inch, with an opening .06 inch across, and weighs one-fourth grain. The smaller basket is .10 × .04 inch, with an opening .04 inch across, and weighs one-twentieth grain. Both baskets are woven in the same manner as large baskets and carefully patterned. The Pomo Indians, living in northern central California, are noted for the excellence of their basketry, which, in workmanship, beauty, and variety of design, is unrivaled in North America. The women are usually the weavers, but the smaller of the two baskets described was made by one of the few men weavers now left among the Pomo.

The American Museum of Natural History is equipping a number of expeditions for summer field work. Dr Clark Wissler expects to visit the Northern Blackfoot of Alberta, as well as the Flatheads and Fort Peck Sioux of Montana, a large portion of the trip being devoted to the investigation of the ceremonial organizations, which have been the subject of intensive study on the part of the Museum staff for a number of years. For the same general purpose the Comanche, Ute, Shoshone, and Santee will be visited by Dr R. H. Lowie, who also intends to spend some time with the Crows in order to obtain additional data on their social organization. Mr N. C. Nelson has already begun an archeological reconnoissance of the lower Rio Grande district. Mr Alanson Skinner will continue to work with the Menomini, and Rev. Gilbert L. Wilson will resume his investigation of the Hidatsa.

B A S K E T S CLEAR LAKE INDIANS

Mention of baskets for seed-gathering, pinole-pounding, and cooking, by Gibbs, in Schoolcraft, Indian Tribes, III, 106-107, 1853.

B A S K E T S CLEAR LAKE INDIANS

Mention of baskets for seed-gathering, pinole-pounding, and cooking, by Gibbs, in Schoolcraft, Indian Tribes, III, 106-107, 1853.

BASKETS (Pomo)

WEST SIDE CLEAR LAKE
CALIFORNIA

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Gibbs, in his journal, Aug.18, 1851, speaks of visiting a rancheria (summer residence only) in a clump of willow bushes in the tule on ~~the~~ Clear Lake, Lake County. Found old women pounding seeds in a pinolé. "The seeds, which are of anise and of various grasses, are collected by the women, who carry suspended on their backs a conical basket, holding about a bushel, and in the hand a smaller one, suitable for a scoop. With this they 107 sweep among the ripe grass, with a motion similar to that of a man cradling; throwing the seed over the left shoulder into the larger one. The pinolé is pounded in baskets of firm texture, having a hole in the bottom, which is placed upon a smooth stone, and is afterwards stored for winter use. The acorn, however, abundant everywhere, furnishes their chief article of food. Their principal ingenuity is shown in the making of baskets; some of these being of very fine and close texture, capable of holding water. In fact, they boil in them by dropping in heated stones. The women generally wear a small, round, bowl-shaped basket on their heads; and this is frequently interwoven with the red feathers of the woodpecker, and edged with the plume tufts of the blue quail. They appeared to have no earthern or stone utensils, nor any of wood, except pipes, ladles, and pestles."

--Gibbs, in Schoolcraft, Indian Tribes, III, 106-107, 1853.

BASKETS (Pomo) WEST SIDE CLEAR LAKE
CALIFORNIA

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Gibbs, in his journal, Aug.18, 1851, speaks of visiting a rancheria (summer residence only) in a clump of willow bushes in the tule on ~~the~~ (near) Lake; Found old women pounding seeds in a pinolé. "The seeds, which are of anise and of various grasses, are collected by the women, who carry suspended on their backs a conical basket, holding about a bushel, and in the hand a smaller one, suitable for a scoop. With this they 107 sweep among the ripe grass, with a motion similar to that of a man cradling; throwing the seed over the left shoulder into the larger one. The pinolé is pounded in baskets of firm texture, having a hole in the bottom, which is placed upon a smooth stone, and is afterwards stored for winter use. The acorn, however, abundant everywhere, furnishes their chief article of food. Their principal ingenuity is shown in the making of baskets; some of these being of very fine and close texture, capable of holding water. In fact, they boil in them by dropping in heated stones. The women generally wear a small, round, bowl-shaped basket on their heads; and this is frequently interwoven with the red feathers of the woodpecker, and edged with the plume tufts of the blue quail. They appeared to have no earthern or stone utensils, nor any of wood, except pipes, ladles, and pestles."

--Gibbs, in Schoolcraft, Indian Tribes, III, 106-107, 1853.

'Hrami-fo (or 'c Hemi-fo) Basket Materials. Pomo

At Sulphur Bank, Clear Lake, I found the 'c Hemi-fo (or Koi-imi-fo) Indians making baskets of the following materials:

Digger Pine, Pinus sabiniana. Ribbon-like split strands of young growth used for body material & called Ho'-sool.

Redbud, (Cercis occidentalis). split strands peeled, for body material. Lah'-tib.

Same, bark left on, for design material (red). Also called Lah'-tib.

Aromatic Sumac, Rhus trilobata. Rods with bark on (Ā-yēb) used for coarse baskets - for fish baskets & coarsest kind of burden basket.

Root of Cladium or Carex for body material. I have Set'-se for Cladium and Sĕh-che' for Carex, but suspect an error: they may be the same or Sĕh-che (or Sŭ-che) may be common willow, S. lasiandra.

Strands of best willow, Salix agophylla. Un-nob'-bah (un-nob'). Used for body material.

Sedge (Scirpus). Fine split root used for blackish design material in fine baskets. called Tse-kŏl-hi.

Many baskets have Quail plumes of valley Quail women in. Plumes called 'Hrĕh' or 'Hrā'. (The Quail called 'kahk')

The red crown feathers of the Calif. Woodpecker (Melanerpes formicivorus bairdi) are extensively used in basket decoration & the 'sun-basket' is completely covered with them. The red feathers are called Trahn'. (The bird is Kă-lahts'-ahts).

Abalone bangles on baskets are called Wil'-too-lah. (abalone shell Wil'-to.)

cont.

LAGUNITAS
CAL

California Indian Herald

Vol. 2, No. 8 | San Francisco, Calif., August, 1924 | Fifteen Cents



VALUABLE POMO BASKET AND FAIR MAKERS

Three generations worked ten years weaving this basket, valued at fifteen hundred dollars.

CALIFORNIA INDIAN HERALD

(Issued Monthly)

INDIAN BOARD OF CO-OPERATION, Publisher
Room 319, 3 City Hall Ave., San Francisco, Calif.

FREDERICK G. COLLETT, Editor and Manager

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ADVERTISING RATES ON APPLICATION

NOT RECOGNITION, BUT JUSTICE

It is a matter of more than usual interest that 12,000 native Americans, to-wit: American Indians, served in the armed forces of the United States during the World War, of whom 10,000 enlisted in the army and 2,000 in the navy. Practically all of these men were volunteers, as the draft law did not apply generally to Indians.

It may be considered remarkable, in view of the manner in which the American Indian has been treated by the United States Government, that he should have shown such consistent loyalty to the land of his birth; but those who know the Indian and his peculiar psychology know him to be intensely loyal and to have an inborn appreciation of right things, so that it is not remarkable that he should have volunteered his services to the nation for its defense.

In view of the splendid services rendered by the American Indians in the World War—services that had not up to recently been recognized—President Coolidge signed certificates of thanks to every Indian tribe whose members served in the army and navy during the war. These certificates were presented to the chiefs of the tribes, or representatives named by them, on July 4, 1924, thru the Bureau of Indian Affairs.

This is tardy but fitting recognition on the part of the Government of the part that these native Americans played in the participation of the United States in the World War. By their willingness to serve they have heaped coals of fire upon the heads of those who has despitefully used them and their ancestors.

If, in addition to this certificate of thanks from the Government to the Indian tribes, there should follow some effort to deal justly with the Indian—to see that forgotten provisions of treaties with reference to Indian lands are carried out, to refrain from interfering with the Indian in the practice of his religion, to prevent Congress at the instance of covetous white men from taking from certain Indian tribes the lands upon which they live; to see to it that the Indians of California are properly treated and are given the education to which every American is entitled—the Indian would be far better requited for his loyalty than thru the presentation of a certificate of thanks signed by the President of the United States to the chiefs of his tribe.

In California the Indian is not a ward of the Government, but a citizen, and as such entitled to all of the advantages and immunities granted to every other citizen, whether native or naturalized. For years the Indians of this State have been batted from pillar to post, denied educational rights, denied the shelter of State institutions, and refused relief by hospitals maintained by the people for the relief of the indigent, on the ground that the Indian was a ward of the Government and as such should look to the Government for whatever of aid he needed.

Out of this situation much injustice to the Indian has resulted. Denied the lands guaranteed to him by treaty in exchange for his cession of his rights to California, the Indian has been shifted from one place to another in order that the white man might possess his land, until finally he is located generally on small plots of ground utterly worthless for cultivation and affording nothing more than security against eviction, and that only because the land cannot be used by the white man for any purpose whatsoever.

The Indian is neither lazy nor good-for-nothing. It is safe to assert that he is more amenable to encouragement and civilizing influences than the poor whites of the Tennessee mountains, and wherever in this State the Indian has been given half a chance he has proven himself to be a good citizen, earning his living, educating his children and in every way living a creditable life.

So far as education is concerned the California Indian has had to fight for the right to it for his children, who have been barred from the schools on the ground that they are Indians and should look to the Federal Government for their education.

The Supreme Court of California has established their status as citizens and made clear their right to all of the rights, privilges and immunities of other citizens, and particularly to the right to send their children to the public schools.

The reason that Californians generally believe that the Indian is incapable of bettering his condition is, in the first place, that they know little or nothing about the Indian; and, in the second place, that they have never given the Indian a chance to prove what he can do.

No people entirely lost to hope thru reliance upon promises that were never kept can be expected to have the initiative and ambition of people living in a world of opportunity and encouragement. Wherever the Indian of California has been afforded the opportunity to improve himself he has demonstrated his capability to do so.

No doubt the California Indian tribes will receive the certificates of thanks from the Government for the participation of their members in the armed forces of the United States in the World War. While it is entirely appropriate that this should be done, it would be far more equitable if the Government made some effort to comply with the terms of the eighteen so-called "Lost Treaties" and made reparation to the Indians of California, either in land or money, for the rights that they ceded to the United States in 1852.—Editorial, San Francisco Recorder, Aug. 1, 1924.

ADDRESS OF THE PRESIDENT OF THE UNITED STATES, WOODROW WILSON, TO THE NORTH AMERICAN INDIAN

Delivered into an Edison Phonograph at the White House, Washington, D. C., May 24, 1913.

This address was reproduced by an Edison Phonograph, in the presence of all the Indian tribes in the United States, assembled in council upon their respective reservations, to hoist the American flag and sign an oath of allegiance to the United States Government.

My Brothers:

A hundred years ago, President Jefferson, one of the greatest of my predecessors, said to the Chiefs of the Upper Cherokees:

"My children, I shall rejoice to see the day when the Red Men, our neighbors, become truly one people with us, enjoying all the rights and privileges we do, and living in peace and plenty as we do, without any one to make them afraid, to injure their persons, or to take their property, without being punished for it according to fixed laws."

This I say to you again today; but a hundred years have gone by, and we are nearer these great things then hoped for, now, much nearer than we were then. Education, agriculture, the trades, are the red man's road to the white man's civilization today, as they were in the day of Jefferson, and happily you have gone a long way on that road.

There are some dark pages in the history of the white man's dealings with the Indian, and many parts of the record are stained with the greed and avarice of those who have thought only of their own profit; but it is also true that the purposes and motives of this great Government and of our nation as a whole toward the red man have been wise, just and beneficient. The remarkable progress of our Indian brothers towards civilization is proof of it, and open to all to see.

During the past half-century you have seen the schoolhouse take the place of the military post on your reservations. The administration of Indian affairs has been transferred from the military to the civil arm of the Government. The education and industrial training the Government has given you have enabled thousands of Indian men and women to take their places in civilization alongside their white neighbors. Thousands are living in substantial farmhouses on their own separate allotments of land. Hundreds of others have won places of prominence in the professions, and some have worked their way into the halls of Congress and into places of responsibility in our State and National Governments. Thirty thousand Indian children are enrolled in Government, State and Mission schools. The Great White Father now calls you his "brothers," not his "children." Because you have shown in your education and in your settled ways of life staunch, manly, worthy qualities of sound character, the nation is about to give you distinguished recognition through the erection of a monument in honor of the Indian people, in the harbor of New York. The erection of that monument will usher in that day which Thomas Jefferson said he would rejoice to see, "when the Red Man become truly one people with us, enjoying all the rights and privileges we do, and living in peace and plenty." I rejoice to foresee the day.

It gives me pleasure as President of the United States to send this greeting to you and to commend to you the lessons in industry, patriotism and devotion to our common country which participation in this ceremony brings to you.

EACH IN HIS OWN TONGUE

By William Herbert Carruth

NOTE: Dr. Carruth, the head of the English Department of Stanford University, for years a Director of the Indian Board of Co-operation, is one of the dependable friends of the California Indians.

A fire-mist and a planet;
  A crystal and a cell;
A jelly-fish and a saurian,
  Then caves where cave men dwell;
Then a sense of law and beauty
And a face raised from the sod;
Some call this Evolution,
  While other call it God.

A haze on the far horizon;
  The infinite, tender sky;
The ripe, rich tints of the cornfields
  And the wild bees sailing high;
And all over upland and lowland,
  The tint of the goldenrod;
Some of us call this Autumn,
  But others call it God.

Like tides on a crescent sea beach,
  When the moon is new and thin,
Into our hearts, high yearnings
  Come welling and surging in;
Come from a mystic ocean
  Whose rim no foot has trod;
Some of us call this Longing,
  And others call it God.

A picket frozen on duty;
  A mother starved for her brood;
Socrates drinking the hemlock;
  And Jesus on the rood;
And millions who, humble and nameless,
  The straight, hard pathway plod;
Some call this Consecration,
  While others call it God.

Under the able leadership of Dr. Joseph Kossuth Dixon, the Rodman Wanamaker Expedition of Citizenship to the North American Indian, made triumphal progress over the United States in the summer of 1913. Much credit is due Dr. Dixon, whose sympathetic understanding of Indian nature and Indian problems, insured the success of the project.

The two purposes of the Expedition were the presentation of American flags to the Indians of Reservations and the strengthening of the feelings of loyalty, understanding and allegiance between the Whites and Indians.

Elsewhere in this issue will be found the speech of the late Woodrow Wilson on this same occasion

THE BIG POMO BASKET

The Largest in the World

In 1910, when discussion began in California about holding the Panama-Pacific Exposition in San Francisco, Marin Smith, a Pomo Indian, residing in Manchester, a small Indian rancheria on the Garcia River, Mendocino County, came to the conclusion that he would like to send to the proposed exposition the largest finely woven Indian basket ever made. His wife, Mrs. Mary Smith, was an accomplished weaver, so they talked the matter over, and finally on December 10, 1910, after carefully planning size, style and design, she began work. The basket was to be of circular shape, with a base four feet across, to be bellied out on the sides as it ascended and then narrowed in so that, when three feet high, it would have a diameter across the neck of about three and one-half feet. The Pomo name for such a monster basket is Shtoo-Bata.

The material to be used was that found most suitable by centuries of weaving by the expert Pomos, and the weave was to be the simple coil. The material for the inside of the coil was to be of hazel twigs. These are gathered after a fire-growth, as the shoots are then perfectly straight and without offshoots or limbs. After the bark is stripped off, they are laid out in the sun to dry, being turned around frequently in order that they may not be twisted while drying. When weaving begins these twigs are carefully selected and worked together so that the coils throughout are of uniform size and they lie evenly one upon another.

Two materials were to be used in the wrapping splints, the white being the cuticle of the root of a water-grass with sharp, blade-like leaves, know to the Pomos as Chim-lukoom. This grass grows in sandy marsh-like places, and the roots give the material most valued by the Pomos for the making of water-tight baskets. Soon after the roots are dug up they are split in two, and the "bark" taken off in thin strips and dried either by the sun or the heat of a fire. The process of curing is carefully attended to as it must be done neither with too great haste or too slowly. When cured, the strips or splints are picked over, bad ones rejected, and the chosen ones coiled and stored away. Before weaving begins they are again gone over and only the most perfect ones selected. These are now trimmed down to absolute uniformity, as one splint a trifle too large or one too small, would destroy the evenness of weave and thus militate against the perfection of the basket when completed. The coils of splints when finally passed upon by the expert eye of the weaver are about one and one-half pounds in weight, and each splint is about ten inches long. These are used in the natural color. A good Pomo weaver would never degrade herself by the use of splints colored in any artificial manner.

The other splints, the black, are the stems of the maiden-hair ferns, Boo-doo-git, which grow profusely on the shady and moist sides of the creeks



Pomo Indian Basket

of Mendocino County. Not only do they grow profusely but they attain a very large size and possess exceedingly long roots. Great care is exercised by the weaver in her selection of fern stems. They must be as nearly uniform in size and color as the eye can detect. When thus selected they are buried in a soft, slushy blue clay, well known in this region, and allowed to remain for about six days. Centuries ago some experimental mind among the primitive basket-weavers discovered that maiden-hair ferm stems thus buried became permanently black, that would neither wash out nor fade or grow rusty in the most powerful and long-continued sunlight. These splints vary from a foot to three feet in length. After this treatment they are again carefully selected, as there are often slight differences in color which would show in the basket and which an expert and skilful weaver always seeks to avoid.

The design of the basket was to signify the lightning flashing upon the water.

As already stated, Mrs. Smith began work on the weaving of the basket December 10, 1910. After eleven months' happy toil upon it, for she grew to love the idea of this large basket the more she worked upon it, she was taken ill and unfortunately died.

Now, in accordance with Pomo custom, the unfinished (in fact, but scarce begun) basket should have been destroyed, but Mrs. Smith and her husband, after many long conversations about it, before her death, decided that this basket should be saved and the work upon it continued. Accordingly in 1912, Theresa Lozuito, of Healdsburg, was engaged, and for three years she worked faithfully upon it. Day after day, month after month, she saw the monster basket slowly grow under her hands, but after three years, she wearied of the task and asked to be relieved. Then for a year Emily Robinson worked on it, followed by Rhoda Lawson. In the early part of 1917, Louise Boseton thought she might bring it to completion, but a few months

tired her and Ella Pike took her place, only to give way in a few weeks to Lizzie Parish. The year 1918 saw Mammie Laiwa and Lena Pinole struggle to add more coils, and then finally, in 1919, Mrs. George Frank undertook the task with a brave and courageous heart, and on the 22nd day of May, 1920, amid the joyous cheers of her people, and the rejoicing of her own soul, put on the finishing touches and the giant basket of Mendocino was completed.

Thus for ten years the weaving continued, and eleven women worked upon it during this long period, as weavers. Susie Solosa was the hidden but essential provider of the materials. She continuously gathered the roots, ferns and twigs, lovingly and carefully preparing and selecting them so that the weavers might, uninterrupted, go ahead with their labor. Mrs. Solosa lived long enough to see the basket completed, though soon thereafter she passed away.

The white beads that border the basket at one time were used by the Indians as money. They are made from shells occasionally found on the California beaches.

It is interesting to note that seven hundred and sixty-three coils of splints, each weighing about one and one-half pounds, and worth at lowest estimate, seventy-five cents each, were used, four hundred and thirty-two of the black and three hundred and thirty-one coils of the white.

The basket is now for sale. Full particulars as to price may be had from the Editor or the owner, Martin Smith, Manchester, Mendocino County, California.

DECISION PENDING IN BIG PINE SCHOOL CASE

Mr. J. W. Henderson, President of
Board of Co-operation, acting as at
Indians who are contending for ad
school for white children at Bi
their case before the Suprem
geles on February 4th.

After a brief discussion
the attorneys prepare br
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Sigmund y Langsdorff:
Voyages & Travels, Part II, London
fol. V (p. 220). 1814.

Wissler, Clark & Herr.
Miniature Indian Baskets [of Peru]
Am Anthropologist, vol 14, 410, 1912

Baskets. Pomo Indians Cal.

TRIUMPH OF INDIAN ART.

Smallest of All Baskets on View at the National Museum.

The most remarkable and precious example of Indian basketry in the world has just reached the hands of Prof. Otis T. Mason, curator of anthropology of the National Museum, in the shape of two baskets, the handiwork of an aged squaw of the Pomo Indians, of California, that are only half an inch in diameter, less than half an inch in height, and so small that either of the two can be passed through a lady's finger ring.

These baskets, the only ones of the kind in existence, have a history as remarkable as the objects themselves, which are, beyond a doubt, the two finest specimens of Indian basketry in existence. It appears that something over a year ago Dr. C. P. Willcome, curator of the Golden Gate Museum, San Francisco, Cal., determined, as a finishing touch to the work of gathering together the finest and most representative collection of the basketry of the Pacific Coast tribes from Point Barrow to Acapulco, that the Golden Gate Museum should have and own some one or several objects which would stand forth as masterpieces of Indian basketry. With this in mind he journeyed to the reservation of the Pomo Indians, lying south of San Francisco, and, on arrival, called on an old squaw, far advanced in the eighties, and famous as the most skillful basket-maker of the entire Pacific Coast, inquiring of her whther or not she felt equal to the task of weaving two baskets of such size that either of the two could be passed without difficulty through a lady's finger ring.

The old squaw pondered over the matter for some time, saying that baskets of this size had never been made by any member of the tribe, either in times modern or in the days of the ancients, but that, all things considered, she felt that if the thing was practicable she alone could make them. She accordingly set about making them, the operation covering a period of over eight months.

Placed upon exhibition in the Golden Gate Museum, they created a sensation, and many were the letters that Prof. Willcome received from millionaire art-lovers and collectors, offering enormous sums for the two baskets, all of which Prof. Willcome declined, as they are the property of the State of California.

Prof. Mason, of the National Museum, this city, is one of the foremost authorities on Indian basketry in America. Learning of the baskets above mentioned, he wrote to Prof. Willcome, requesting him to forward the two specimens to him, stating that the work that he is now preparing would not be complete without a description of them. This the California professor readily granted, and the two baskets arrived last week and are now in Prof. Mason's care. As soon as he finishes his inspection and has obtained pictures and a description of the baskets, they will be sent back across the continent to the Golden Gate Museum in San Francisco.

The baskets are woven of white sage root, and the inner bark of the Judas tree and the withes are reduced to such fineness that they resemble silk threads, or spun glass. It is hard for any one to imagine how baskets of such fineness could be woven without the use of a microscope, yet, in addition to all this, the old squaw who made them actually wove a design in each in black and white with such perfection that one stands dumfounded before this masterpiece of Indian basketry. In the first the design, known to collectors of Indian basketry as "flame ascending," appears woven in withes of Judas tree bark dyed black on the white ground color of undyed spruce root. The design woven in the second basket in much the same manner as in the first, consists of a series of triangles, a familiar figure in the symbolism of the North American tribes. The shape of the baskets follows the lines of the two types common among the Pomos.

Post Mar 9 1902

LARGEST BASKET IN WORLD.

[San Francisco Chronicle.]

The traffic officials of the Northwestern Pacific are much perplexed over a basket that they have been requested to receive for shipment from Ukiah to Brooklyn, N. Y. It is said to be the largest basket in the world, and this must be true, for there is some doubt whether it will pass through the tunnels of the Sierra.

The basket is of Indian manufacture, and was designed as a storhouse for grain. It is shaped like the usual bushel measure, is mounted on poles to make it inaccessible to rodents, and has a huge basket-work cover. It is wider than the door of an ordinary box car, yet it could not be shipped on a flat car, as it would beliable to destruction from the sparks of a locomotive.

The contrivance was purchased from the Indians by Dr. J. W. Hudson, of Ukiah, and by him sold to the Brooklyn Institute of Arts and Sciences, to be installed in its museum. The doctor paid only $25 for the basket, but it is likely to be worth a fortune before it reaches the Atlantic Coast.

Taking it for granted that the basket can be moved at all by rail, the tariff officials are searching the classification sheets to determine under what rate the shipment would move. Some claim the basket is merely a basket, while others contend that it should move under the classification that includes "parts of grain elevators." Traffic Manager Geary is of the opinion that the thing is a corn crib and should be so billed.

In any event, it is too large to get in any ordinary box car, and must, therefore, take a minimum rate of 5,000 pounds, although it weighs only 200 pounds. Under this interpretation of the tariff it would cost $175 to move the granary to Brooklyn.

Press Democrat 3-6-1904

Jenks (A. E.) The bear-maiden. (Ibid., 33–35.) A tale of the Ojibwa of Wisconsin, with some post-Columbian additions. Taken down in 1899 from an old woman. It is a version of the struggle between the earth (old woman and two daughters) and certain forms of light (little bear-morning star, etc.).

Keane (A. H.) Native American culture: its independent evolution. (Intern. Mo., Burlington, Vt., 1902, V, 338–357.) Reviews recent works of Payne, Seler, Thomas, Tylor, Brinton, Powell, Maudslay, Nuttall, and Dellenbaugh and résumés the evidence for the independent development of Amerindian culture of all kinds. Keane believes that America was reached in the Stone age by at least two streams of migration (N. W. Europe, N. E. Asia), but the subsidence of the land-connections then existing left the "Indians" to pursue their way as "an ethnic island." A few primitive devices and ideas they probably brought with them, but "American culture, properly so-called, was locally evolved and owed absolutely nothing

Purdy (C.) Pomo Indian baskets. (Out West, Los Angeles, Cal., 1902, XVI, 9–19, 151–158, 262–273.) Second, third, and fourth sections of an interesting and well-illustrated account of the basketry of the Pomos of California. In basketry these Indians "found an outlet for the highest conceptions of art that their race was capable of," and when the first white contact took place, "they had reached a height in basketry which has never been equaled — not only by no other Indian tribe but by no other people of the world in any age." Among the topics treated are: basket materials and technique, weaves (6 are common, 4 soft, 2 hard) and varieties of baskets, designs and ornamentation, uses of baskets (from fish-carriers to cradles), etc. According to Mr Purdy, no other people but the Pomos adorn their baskets with feathers. By "Pomo" baskets are meant "the baskets of all the 30 or more tribes grouped by Mr Powers under that name." All the Indian words (names of baskets and materials, technical terms, etc.) are from the dialect of the Ballo Kai Pomo of Potter valley, Mendocino county.

Basketry : Shasta

C. Hart Merriam
Papers
BANC MSS
80/18 c

BABY BASKETS AMONG THE SHASTE

Dixon, in his principal paper on the Shaste, says of the treatment of the young child:

"As soon as the child is born, the umbilical cord is [454
tied with a strand of the mother's hair, and the child, after severing the cord, is washed in cold water, nursed immediately, and then laid on a tray-basket, which is set on a cooking-basket full of boiling water. Here, in the warm vapor, the child is kept for five days, at the end of which period the umbilical cord is supposed to drop off."....

[455
"After the first five days, during which the child remains in the basket over the steaming water, it is placed in a regular cradle-frame (see Figs. 102, 103, [pp. 433, 434]), wrapped first in a small foxskin. At the end of the month, when the mother resumes her ordinary life, she puts the child on a new and larger cradle-frame, in which the child is kept till it is able to creep. To both cradles, pieces of obsidian (generally small arrow-points or knives) are attached, in order to keep Ta'matsi, the small lizard or swift, away from the child. If this were not done, it would say to the child, "Laugh," or "Cry," and make the baby fractious. When the child has reached an age where it no longer requires a cradle, both the first and the second ones are taken by the mother, and hung on a black oak, at some distance from the village."

Dixon, Roland B., The Shasta, Bull. Am.Mus.Nat.Hist., Vol. 17, part 5, pp. 454, 455, July 1907.

ODD USE OF MORTAR BASKET

Roland Dixon, in describing the puberty ceremonies of young girls, states that the girl goes to her mother's menstrual hut or to a special hut built for her, and "In sleeping she must place her head in a mortar-basket across the small end of which a stick is placed. This is to keep evil spirits away from her head. The stick which is put across the opening is burned every morning by the girl's attendant, and a new one is prepared for the next night."

Dixon, Roland B., The Shasta, Bull.Am.Mus.Nat.Hist., Vol. 17, part 5, p. 458, July 1907.

Basketry: Shoshone

C. Hart Merriam
Papers
BANC MSS
80/18 c

SHOSHOKOE BASKETS

Bonneville speaks of the baskets of the Shoshokoe Indians, and what he says should be copied from the first edition of Irving's Bonneville, entitled The Rocky Mountains: Or Scenes Incidents and Adventures in the Far West; Digested from the Journal of Captain B. L. E. Bonneville, Philadelphia, p. 52, 1837.

Waterbottles + basket bowls of the Shoshokoes

Capt. Bonneville states that the Shoshokoes, which he met while crossing the plain below Powder River in 1834, are not destitute of ingenuity, though their habitations and appearance show a general squalidness. He says: "They manufacture good ropes, and even a tolerably fine thread, from a sort of weed found in their neighborhood; and construct bowls and jugs out of a kind of basket-work formed from small strips of wood plaited: these, by the aid of a little wax, they render perfectly water tight."

Washington Irving. Adventures of Capt. Bonneville, Riverside ed., 260, 1852.

INDIAN BASKETS (SNAKE).

"Thus, notwithstanding the iron instruments with which the fur companies provide them, they generally prefer using flint instruments of their own making to hew wood. It is the same with iron boilers; they generally give the preference to willow baskets, in which they carry water and boil their food."—Domenech, Seven Years' Residence in Gt. Deserts of N. America, Vol. II, 61, 1860.

INDIAN BASKETS (SHOSHONE).

"Among the Shoshonees and several neighbouring tribes, as well as in Oregon and Columbia, where art is in its most primitive state, we find cooking vessels very much resembling reversed bee-hives, made of basket-work covered with buffalo skins; when used for cooking they are placed in a hole dug in the ground, and the food to be cooked,, together with water, is put into them; then stones heated red in the fire are thrown in, until the water, and consequently the food is boiled. In travelling, these vessels, of an original kind, serve as hats."—Domenech, Seven Years' Residence in Gt. Deserts of N. America, Vol. II, 244, 1860.

center caps → Panamint Shoshone Basketry

Keeler, October 18, 1902. Coarse urn of twined weave, called Wah-wahp, after the vertical willow rods (wah-wahp) which govern its construction. The entire basket of willow the rude zigzag design being the same material as the horizontal strands (soo-hoo-be) of the body of the basket, differing only in having the dull red bark left on.

The pine nuts, of which they have quantities now on hand, are eaten roasted, and are also made into soup, but not into bread. The burden baskets have round bottoms, covered with leather, like those of the southern Sierra tribes and are very broad at mouth. They often have several black bands near the top. The Shoshone women here make some superb baskets, chiefly urn-shaped. I got a beauty. One of the women showed me some of the long plumes of the mountain quail which she had carefully in a piece of cloth, ready to work into some choice baskets. The yellowish-white material of the body of these baskets is willow (soo-hoo-be) very finely split and scraped with a knife blade. I watched a woman do it. The coil is three rod and the rods are the same willow also (rods called wah-be or wah-wahp). They told me they cross the Cerro Gordo range one day's journey to a spring where the willow grows. One woman used two willow rods and one grass stem in her coil.

They no longer use the large cooking basket bowls , and the only mush bowl I could find anywhere among their possessions is exceedingly old --"more than a thousand years old"-- the old woman said. I bought it.

They have both circular winnowers(to-rah) like those of the Kern Valley and Kelso Creek Indians, and snow-shoe-shaped ones (tu-ma) like those of the Paiutes.

Nearly all of the old women wear basket-bowl hats, and as they brush the hair out a good deal it is surprising what large bowls some of them wear. I saw five or six in use and bought three of them and took them off the heads

of the women. They are like the Paiute Bowl hats. They bang the front hair.

The papoose baskets are of two kinds: one with the frame a forked branch, with cross sticks tied on like some I have seen and purchased among the Wiktchumne and Kern Valley Indians; the other with a very long oval frame (a looped willow rod) with cross bars, and both have head shades and shell dangles.

The small and medium sized water bottles are shaped like those of the Kern Valley Indians; the very large ones (holding five gallons or more) like those of the Paiute.

The burden baskets are finished with a double ring around the top --the innermost composed of the rods of the basket, carried round in a cylindrical bundle (much as in those of the middle Sierra Mu-wa) the outer or top one made of a strong willow hoop of essentially the same diameter as the under one.

These baskets are fortifies on the inside by two sticks, eight to ten inches long, placed horizontally above the middle to which the carrying band is attached.

The too-mah or snow-shoe-shaped winnowing or shoe-shaped winnowing basket is like those made by the Paiutes (the close knit kind)of medium quality --by no means the best. It is deep at the broad end --the ends of the rods at this end are worked into a cylindrical bundle about the size of, and lying directly beneath, the enclosing hoop or rod, so the broad end is doubly fortified. The sides of the encircling rod are braced at interals instead of continuously which gives a better effect.

A trap for catching rats was observed (fig.)

fig)

PANAMINT SHOSHONE KEELER, October 18,1902. ~~Tour. IV~~



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PANAMINT SHOSHONE KEELER. October 18,1902. Jour IV. Cont.2

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PANAMINT SHOSHONE KEELER, October 18,1902 Journal 4, ℔ 3

purchased among the Wiktchumne and Kern Valley Indians; the other with a very long oval frame(a looped willow rod)with cross bars, and both have head shades and shell dangles.

The small and medium sized water bottles are shaped like those of the Kern Valley Indians; the very large ones (holding 5 gallons or more)like those of the Paiute

Most of the squaws tatoo their faces and some of the young ones paint their cheeks red. One had a cross on each cheek. Several had interrupted dots in a vertical row on the chin. One freshly painted young squaw had brilliant red cheeck with a zigzag across eeach cheek, and a double zigzag running out from each angle of the mouth--the upper line red, the lower black. The chin had a vertical row of large black dots, on each side of which was a vertical red band, all of which is rudely indicated in the diagram. Several of the squaws have 3 black lines under the chin.



The burden baskets are finished with a double ring around the top--the innermost composed of the rods of the basket, carried round in a cylindrical bundle(much as in those of the middle Sierra Mu-wa) the outer or top one made of a strong willow hoop of essentially the same diameter as the under one.

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A trap for catching rats was observed (fig. —)

Shoshone

THE GREAT INTERIOR BASIN.

Leaving now the west coast, we may examine the basketry of the Great Interior Basin, including that of the Shoshones, the Apaches, the Pueblos, and the tribes living around the mouth of the Colorado.

Shoshones.—This great stock of Indians employ both structures, the twined and the whipped coil. The plaited stitch is used in the conoidal basket hats or mush bowls (Figs. 40, 41), the roasting trays (Fig. 42), and the fanning or seed gathering trays (Fig. 43), and wands (Fig. 44). The coiled and whipped structure is used in the pitched water bottles (Fig. 45), and the basket trays (Fig. 47).

Conoidal basket hats are made of willow splints or Rhus, the warp radiating from the apex, the woof splints being carried around and twined in pairs, in the manner so frequently described (Fig. 40). The woof is so thoroughly driven home as to give the appearance of the simple osier of the east. Ornamentation is produced by using one or more rows of black splints, dyed with the *Sueda diffusa*.

The roasting trays are shaped like a scoop, rimmed with a large twig (Fig. 42). The warp is made of parallel twigs laid close together, and held in place by cross plaitings about half an inch apart. It is said that Shoshones place the seeds of wild plants in these trays with hot stones and thus roast them. The specimen figured is much charred on the upper side. Dr. Edward Palmer also describes their use in fanning the hulls and epidermis of the *Pinus monophylla* seed. "The Indians remove the hulls by putting a number of nuts on a metate and rolling a flat pestle backward and forward until the hulls are loosened. The mass is then put in a flat basket tray and the hulls blown off." (Am. Nat. 1878, p. 594.)

In Schoolcraft's History of Indian Tribes, pt. 5, pls. 26, 27, will be seen Indian women gathering seeds in conical baskets, beating the plants with a spoon-shaped wand towards the basket, held in the left hand, with the mouth of the basket just under the plants (Figs. 43, 44). The baskets are made in every respect like the conoidal hats and the fans are made of twigs closely woven on the same pattern.

Rob. Mason
- refer to [illegible]

Ute

The water bottles belong to the coiled and whipped structure. As before mentioned, this style can be made coarse or fine, according to the material and size of the coil and the outer thread. If two twigs of uniform thickness are carried around, the stitch will be hatchy and open; but if one of the twigs is larger than the other, or if yucca or other fiber replace one of them and narrower sewing material be used, the texture will be much finer. These bottles differ in shape; one class has round bottoms, another long, pointed bottoms; one has wide mouths, another small mouths; one class has a little osier handle on the side of the mouth like a pitcher, but the majority have one or two loops of wood, horse-hair, or osier fastened on one side for a carrying strap. All of these are quite heavy, having been dipped in pitch. The same form is found among the Apaches, Mohaves, Mokis, and Rio Grande Pueblos; but it is not improbable that they were obtained from the Utes in barter or by purchase.

The basket trays of the Utes do not differ essentially in general style from those of the Gila River tribes, but they are much coarser. Among the coiled basket trays in the collection accredited to the Utes are indeed two styles, but one of them resembles so much those of their Apache neighbors on the south as to raise the suspicion that they were obtained by barter. However that may be, we are permitted to call them the Ute pattern and the Apache pattern. The Ute basket tray is made like the Ute water-bottle. A bundle of grass stems, two, three, or four, are coiled around and sewed to the upper twig of the coil just below. By the way in which the coil turns it is easy to tell whether the upper or the under surface was towards the sewer, the work always necessarily moving to the left hand. As a matter of fact, most of these coarse baskets were built up with the concave towards the workman, that side presenting a more finished appearance. On the other hand, the finer baskets, here called Apache, are coiled the other way. The foundation is a slender bundle of yucca fiber or a twig and yucca leaf combination, which enables the workman to produce a compact water-tight stitch similar to that in the California baskets just described. The Apaches understand thoroughly the use of this stitch, and their ornamental patterns in black have the greatest variety. The ornament of one specimen in the collection, supposed to be Apache, but possibly made by some California tribes, consists of a series of spiral bands widening from the bottom towards the rim; in each of the spiral bands a row of five men extends from midway in the basket to the upper edge, their places below being taken by smaller patterns* (Figs. 49–65).

[*NOTE.—Says Dr. E. Palmer: "In Utah, Arizona, Southern California, and New Mexico the Indians depend solely on the *Rhus aromatica*, var. *tribola* (squawberry) for material out of which to make their baskets. It is far more durable and tougher than the willow, which is not used by these Indians. The twigs are soaked in water to soften them and to loosen the bark, which is scraped off by the females. The twigs are then split by the use of the mouth and hands. Their baskets are built up by a succession of small rolls of grass, over which these twigs are firmly and closely bound. A bone awl is used to make the holes under the rim of the grass for the split twigs. Baskets made thus are very durable, will hold water, and are often used to cook in, hot stones being dropped in until the food is done." (Am. Nat. 1875, p. 598).]

look in awl for last reason

Basketry : Tlingit

C. Hart Merriam
Papers
BANC MSS
80/18 c

TLINGIT BASKET

Color-plate of beautiful Tlingit Basket, representing a mountain called Tsałxā'n. -- J.R.Swanton, Social Conditions, Beliefs and Linguistic Relationsip of the Tlingit Indians, 26th Ann. Rept. Bureau Amer. Ethnol., Plate LVII, 1904-5.

ONG THE NATIVES OF ALASKA

By REV. A. P. KASHEVAROFF, *Curator Territorial Historical Museum*



THLINGIT SPRUCE ROOT BASKETS

TLINGIT BASKETRY

A colored plate of a small Tlingit basket representing a mountain called Tsalxan may be found in Swanton's paper on the Social Condition, Beliefs, and Linguistic Relationship of the Tlingit Indians, Plate 57.

26th Ann. Rept. Bureau Ethn. (for 1904-1905)
1908.

TLINGIT BASKET MATERIALS

Lieutenant G.T. Emmons, writing me from Victoria, B.C. August 27, 1922, on his return from a trip among the Indians of southeastern Alaska, says:

"I obtained a very complete collection of basket materials from the weavers' old basin-shaped work basket; the primitive shell knife and later iron blade; the bear's tooth for smoothing the weave; the raw and split roots and grass for the warp and woof. Also grass in all native dyes, maidenhair fern and holders of wood, so that the whole process can be shown."

Tahltan

The Tahltan (Stikine River)
make no baskets -

Emmons, G. T. - The Tahltan
Indians, p. 49, Phila. 1911.

Washington, D.C., Feb. 10, 1903.

Rev. W. M. Carle,

Hoonia, Alaska.

Dear sir:

I am much interested in the subject of Indian baskets, and am anxious to know the names used by the different tribes for each type or kind. I should be greatly obliged if you would kindly take the trouble to tell me how many kinds are made by the Hoonia Indians, and what their name is for each kind. It would be a great favor also if you would tell me their original uses for the different kinds of baskets.

Do the Hoonias speak the same language as the Tlingit Indians of Sitka? What is the proper way to spell Hoonia -- Hoona or Hoonia? Do the Indians themselves give it the y sound, as Hoonya?

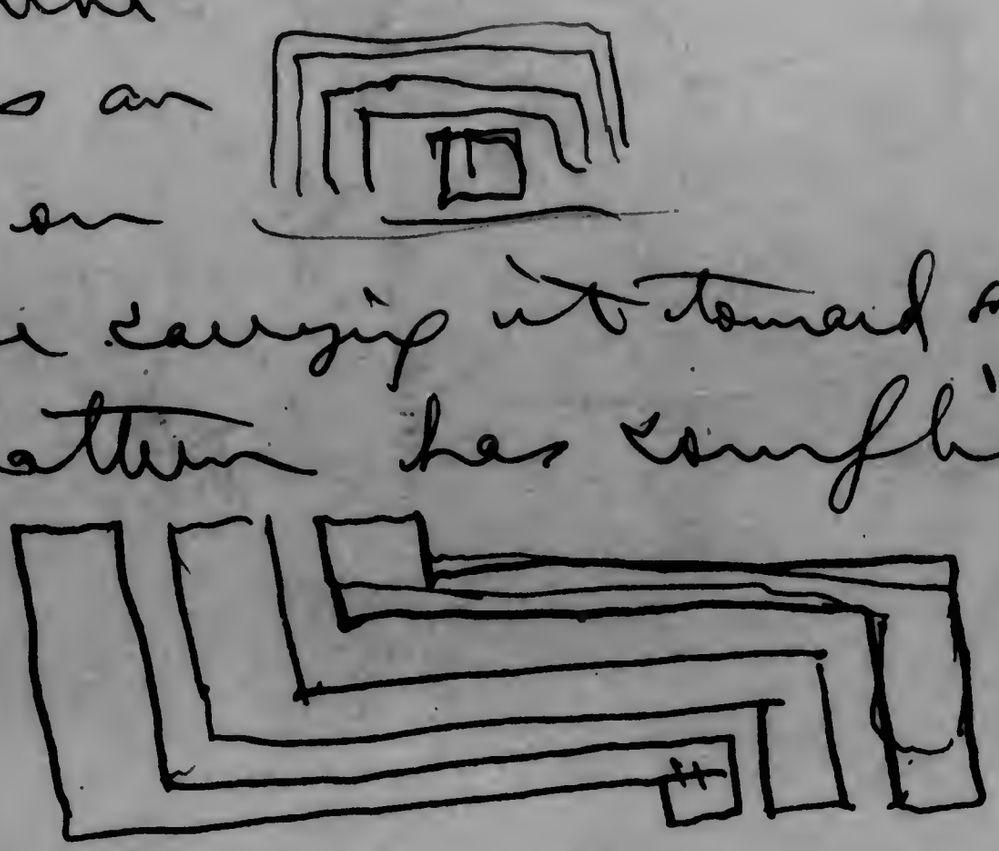
Very truly yours,

Old Tlin-kit from Sitka.

The maidenhair fern middle band represents cord wound around stick, showing on side toward you & out of sight on other side.

The pattern like this means an object floating on waves which are carrying it toward shore.

The other pattern has complicated meaning



Lt. S. T. Emmons.

Small Flint.

purple	red	white	red

/ purple / red / white / red

meaning rainbow.

If there were only 2 colors instead of 3 the meaning would be just need

Lt S.T. Emmons

conspicuous ~~all~~ over much of Alaska.

Here is another type of ordinary Tlinket basket in which there are several designs. This hourglass-shaped figure represents the labret or stone ornament ~~or iv~~ which they wear in their lips.

Here is one of the most beautiful baskets in the world. It belongs to Mrs. Preble, of Massachusetts, and came from the Northwest coast region a great many years ago. It is a lovely thing. It has a design which I did not know at all, but which Lieut. Emmons told me means as follows: ~~This~~ The row of animals standing on their tails around the top are ~~the~~ otters; below ~~here~~ are ~~the~~ ripple marks; still lower down ~~below here~~ are shadows of trees in the water.

This exquisite basket, which is ~~very~~ narrow and long, is ~~also~~ a cooking bowl, and has been cooked in many years with hot stones. Soup has been cooked in it, and fish have been boiled in it.

Fig — shows a very old and interesting Tlinkit style finished ~~was also good enough to get~~ for me, I asked Lieut. Emmons if

he could tell me the meaning of these designs. He said, "Certainly."

That The pointed figures here represent the footprints of the

big brown bear going in the opposite directions. That this design

is the usual step going up the mountain. That we see again and

again on a great variety of baskets. These middle or black rec-

tangles represent the leaves of the fireweed which is

Basketry : Washoo

C. Hart Merriam
Papers
BANC MSS
80/18 c

Carson City——15 miles from Lake Tahoe——On the Pioneer Trail, Osterman Grade and Lincoln Highway

for St. Mermaid

THE EMPORIUM CO.

WASHOE INDIAN BASKET ART WORK

"Dat-So-La-Lee's Home"

A. COHN, *President*

210 N. CARSON STREET

CARSON CITY, NEV., Jan 14 1925



We are the sole handlers of "Dat So La Lee's" masterpieces :: ::

This basket No. 1351 was made by Washoe Indian squaw

Its artistic merit is in its ——, beauty of design, symmetrical figure and number of days 10 entailed in its manufacture. Digger Name Dat bim La Lo

Piaute Name Newhuket Washoe Name Lay gee coop

Number of Stitches to the inch 18 Name of Indian from whom obtained Capt' Pete Filmore's Squaw Resident of Gardnerville

County of Douglas State of Nevada.

Significance of Amerind symbols The Warriors gathered in the woods around Their Sachems - Who had lit the beacon Light- as signal for their attendance at Culs.-Ceremonial

Photo-Pricelist forwarded both ways at our expense on application.

THE EMPORIUM,
Carson City, Nevada.

DUNN & LEMMON, "THE NEWS."



1 = 3
Heavily wooded hill.

2 Ash Symbol.



4 Sachem. High priest

5 Beacon lights - signal fires.



6 gathering of males. Chiefs Men

Washoe basket

If a basket is divided into two parts by a horizontal zigzag ~~~~~~~~ the bottom part (bulowte design) is called Tah-il-ah.

No. 1 ~~Miss H. Hamilton.....Seattle, Wash.~~

No. 2 and 3. Dr. S. L. Lee's Collection ....Carson City Nev.

No. 4 W. J. McNulty..... .....Fresno, Cal.

No. 5. Henry Seigal. Seigal, Cooper & Co. New York City.

No. 6. Mrs. Wm. Tevis .....San Francisco, Cal.

No. 7. Miss H. Hamilton.....Seattle, Wash.

No. 8. C. P. Huntington.....New York City.

No. 9. Mr. Mead, late Supt. Carson Indian Training School.

No. 10. Herbert Alden French ..... S. F. Cal

No. 11. Mrs. Wm. Tevis.....San Francisco, Cal.

No. 12. Stenzel Fur Co..... .....Salt Lake, Utah.

No. 13 C. P. Huntington.....New York, City.

No 14. Mrs. Wm. Hamilton Moseley.....New Haven, Conn.

No. 15. E. L. McLeod..... .....Bakersfield. Cal.

No. 16. W. & J. Sloane.....San Francisco, Cal.

No. 17. Miss M. E. Feeny..... Oakland Cal

No. 18. Miss H. Hamilton.....Seattle, Wash.

No. 19. Mrs. S. F. Stinson.....Seattle, Wash.

No. 20. .....

No. 21. R. Stenzel Fur Co.....Salt Lake, Utah.

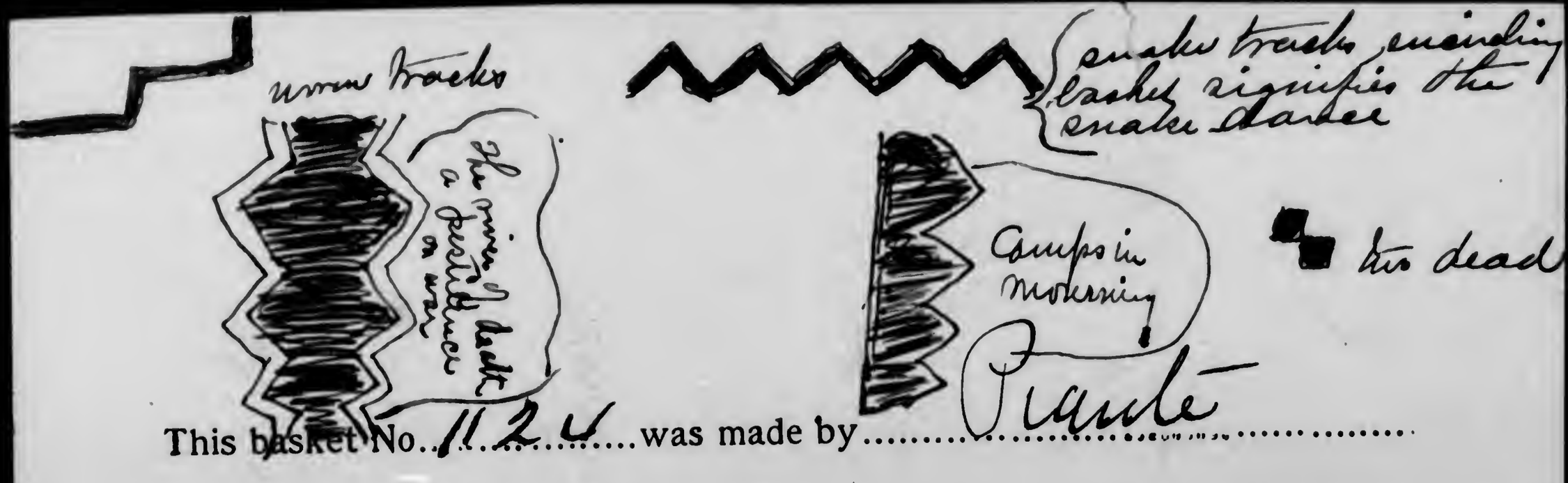
No. 22. .....

No. 23. .....

No. 24. ....

No. 25. .....

Washoe Basket medium
Euphrasia dancer



This basket No. 1124 was made by .....

Indian squaw. Its artistic merit is in its .....beauty of design,

symetrical figure and number of days.....20.....entailed in its

manufacture.

Pi-Ute Name..... Cheda .....

Washoe Name..... Sing Am mi .....

Number of Stitches to the inch.....16.....

Significance of Design We will not gather worms or dance the Snake dance. In the mean death is creeping by. We are in mourning. Two of our musician have already die

Name of Indian from whom obtained Dalla .....

Resident of..... Bishop .....

County of..... Inyo .....State of ~~Nevada~~ Cal

Address all communications for Indian Baskets, Furs, Curios, Etc.

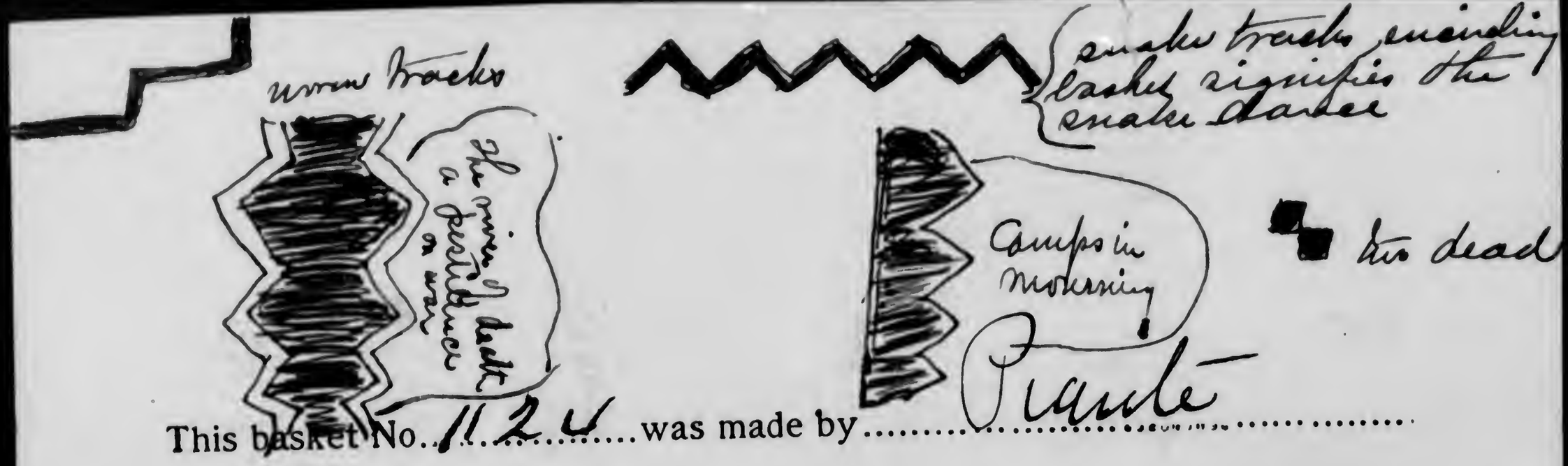
EMPORIUM

Carson City, Nevada.

NB The Photo of "LOUISA KEYSER," large, 50 cts. Small, 25 cts.

The basket was made by an old squaw - Among the Nevada tribes a bottle shaped basket is the emblem of motherhood. Only used in the households for drinking purposes, so it may be kept pure for gifts, funerals or offering. When presented to an Indian it is treasured until death, and buried with the owner. For offering it would be filled with choicest seeds or grain, placed in a tree or some eminence to propitiate the Sun or Harvest-god. When used as a tribute to the dead it is placed upon the grave, after the corpse is interred.

Press of Francis-Valentine Co., San Francisco



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Indian squaw. Its artistic merit is in its .....beauty of design,

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Washoe Indian Vocabulary

A

Arrows, Mes ke sat

B

Baskets, (in general) Sing am
Baskets, (large) Gee you low
Breech Cloth, Mead gow
Basket Hat, Ma goodi hep
Black (color) Dal ill yah we, or Mis a weg a cee, or De gut sick, it is the root of a specie of Brake, "Pteris Aguilina."
Brown, (color) Eight ba sha
Bear, Ta ba ish
Birch Bark, "The red color," De lal a gee, or Da gu lick
Bow, Bo lo hot
Beads, Mock cow

C

Cornucopia, (large) Mo ke wit
Cornucopia (small) Ma me mi
Coyote, Ga wa
Calico, Da im yea mah
Cradle, Bi cos modi my odi
Comb, Gum bait

D

E

Eye, Wega

F

Feet, My epp

G

Gourd, Ket epp
Gourd, Now wah
Good, Wedi

H

I

J

K

L

Look, Zurem
Louisa, (name) Du ruh de, or Dat so lah lee
Ladle, Ba lay oo

M

Moccasins. Mock go
Magpie, Ta tat
Motar, Demga
Maize, (wild) Mah sam

N

Necklace, Mock cow
Nut, (Juniper) Torne
Nice, Tungo

O

P

Pretty Quick, Go lah
Pretty Soon, Yellah

Q

Quiver, Basuk

R

Rope of Hair, Pet elsey
Red, (color) Et ba sha, or Del lal agee, or Da gu lick
Red, (bark used in weaving) Birch Bark
Rain, De haas

S

Small Baskets, Day ge coop
Shell, Mod ap, or Ge lo hi home
Shakers, Mol dol
Skins, Eirsh
Snow, De des
Stone Lifter, Bay la go
Stick, Yah ha ya
Skins, (small) Ket a

T

U

V

W

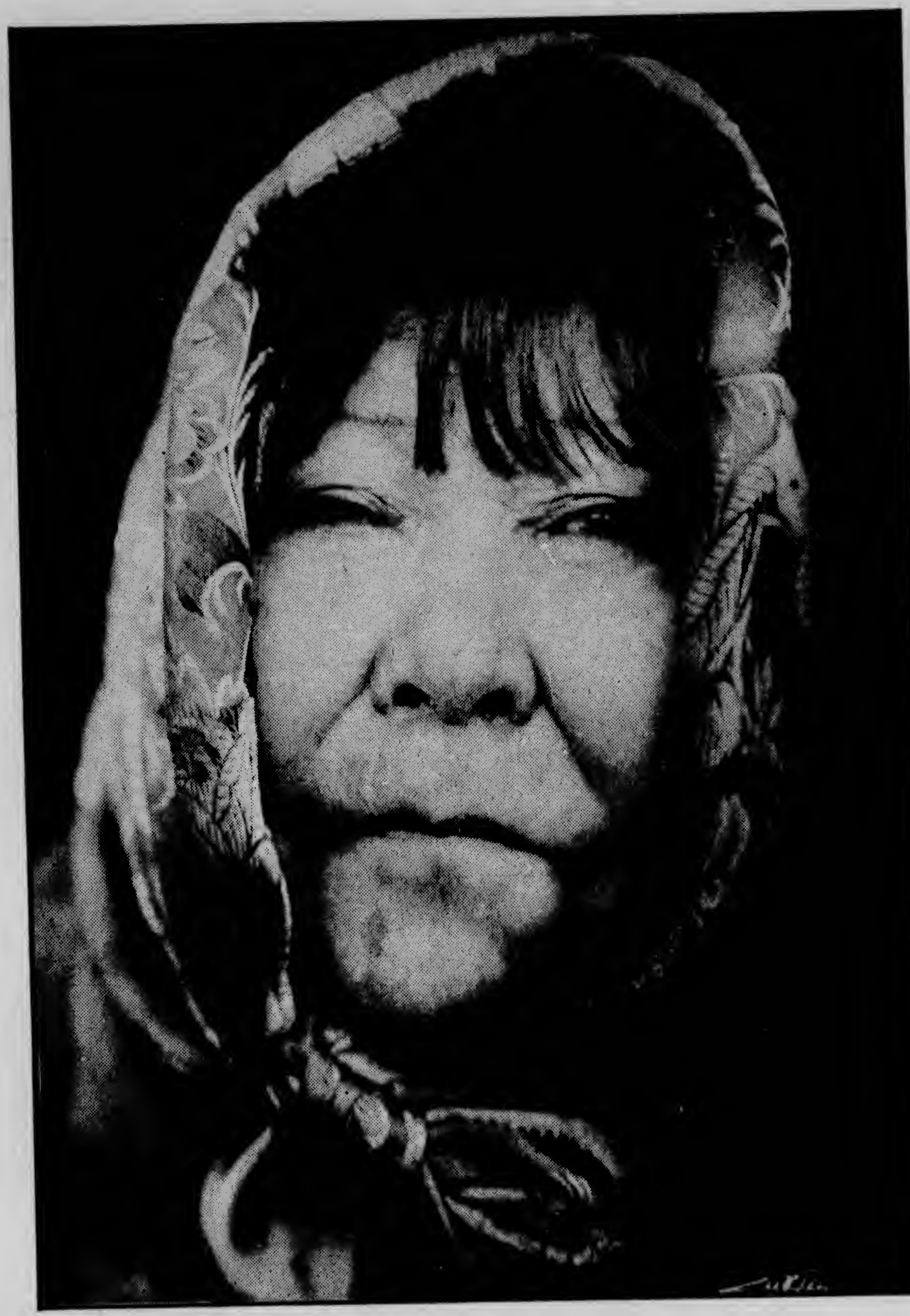
Wild Cat, To sha ga ish
Winnow, Mol dol
Water Gourd, Ket epp, la me
White Willow Thread, Da go se you, or Da go fo, or Dal sas se wit

Washoo Baskets

AMERIND ART

KIT CARSON CURIO STORE---THE EMPORIUM CO.

501 North Carson St. CARSON CITY, NEVADA



DAT-SO-LA-LEE
(A Weaver of Dreams and Memories)

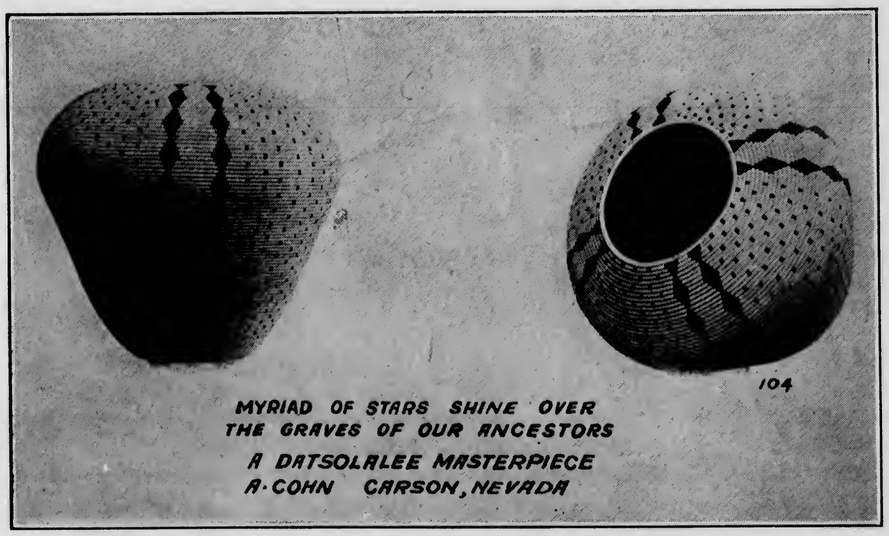
Progress in Indian Basket Weaving reached the highest point in the hands of this wonderful Weaver.

June 1929- from Angie Gilbert.



Group of Dat-So-La-Lee Baskets

The only minature collection of Indian Baskets in the world, including the smallest basket (larger than a grain of sand and smaller than a drop of water).





Group of Washoe Baskets

WHAT FAMOUS AUTHORS SAY ABOUT LAKE TAHOE'S BEAUTIES

CALM, rest, peace, bliss. Those are what you get at Lake Tahoe. And with them come renewed health, increased vigor, strengthened courage, new power to go forth and seize the problems of life with a surer grasp, a more certain touch, a more clearly and definitely assured end.—*George Wharton James*, "Lake of the Sky," page 8.

WHERE it lies as placid as a dew-drop and as pure as a maiden's heart, a priceless diamond set in the hollow of the mighty hills, a glad thing to the eye and a blessed thing to the tired soul, above the value of any gold, above the consideration of any money getting, above all sordidness and greed of gain.—*Henry R. Mighels*, "Sagebrush Leaves," page 173.

THE LAKE (Tahoe) Nevada, burst upon us, a noble sheet of water 6,230 feet above sea-level; walled in by a rim of snow-clad mountain peaks that towered aloft fully 3,000 feet higher still. A vast oval, and one would have to use up 90 or 100 miles in traveling around it. Three months of camp life around Lake Tahoe would restore an Egyptian mummy to his pristine vigor and give him an appetite like an alligator. The air up there in the clouds is very pure and fine. And why shouldn't it be? It is the air the angels breathe. As it lay there with the shadows of the mountains brilliantly photographed upon its surface. I thought it must be the fairest picture the whole earth affords.—*Mark Twain*, "Roughing It," page 183.

Carson City on Lincoln Highway (6% grade) 15 miles from "Lake Tahoe," scenic wonder of the world.

BY AND BY Carson City was pointed out to us. It nestled in the edge of a great plain and was a sufficient number of miles away to look like an assemblage of mere white spots in the shadow of a grim range of mountains overlooking it, whose summits seemed lifted clear out of companionship and consciousness of earthly things.—*Mark Twain*, "Roughing It," page 169.

Tourists desirous of viewing numerous specimens that form a part of the largest existing collection of Washoe basketry of all types and grades ranging from plain, strictly practical articles, to masterpieces that are reflections and expressions of highest artistic ideals, will do well to visit

THE EMPORIUM CO.

Carson City, Nevada, on the Lincoln Highway, fifteen miles from Lake Tahoe, Clear Creek 6% Grade.

Experts will be on hand to give free discourses on Indian basketry daily, and to explain in detail the manner in which the various types of baskets were used.

"THE BECOSE" (BASKETRY)

(Open from June until September)

ACCESSIBLE FROM ALL POINTS OF THE LAKE

LAKE SHORE, NEAR THE TAVERN, TAHOE CITY, CALIF.

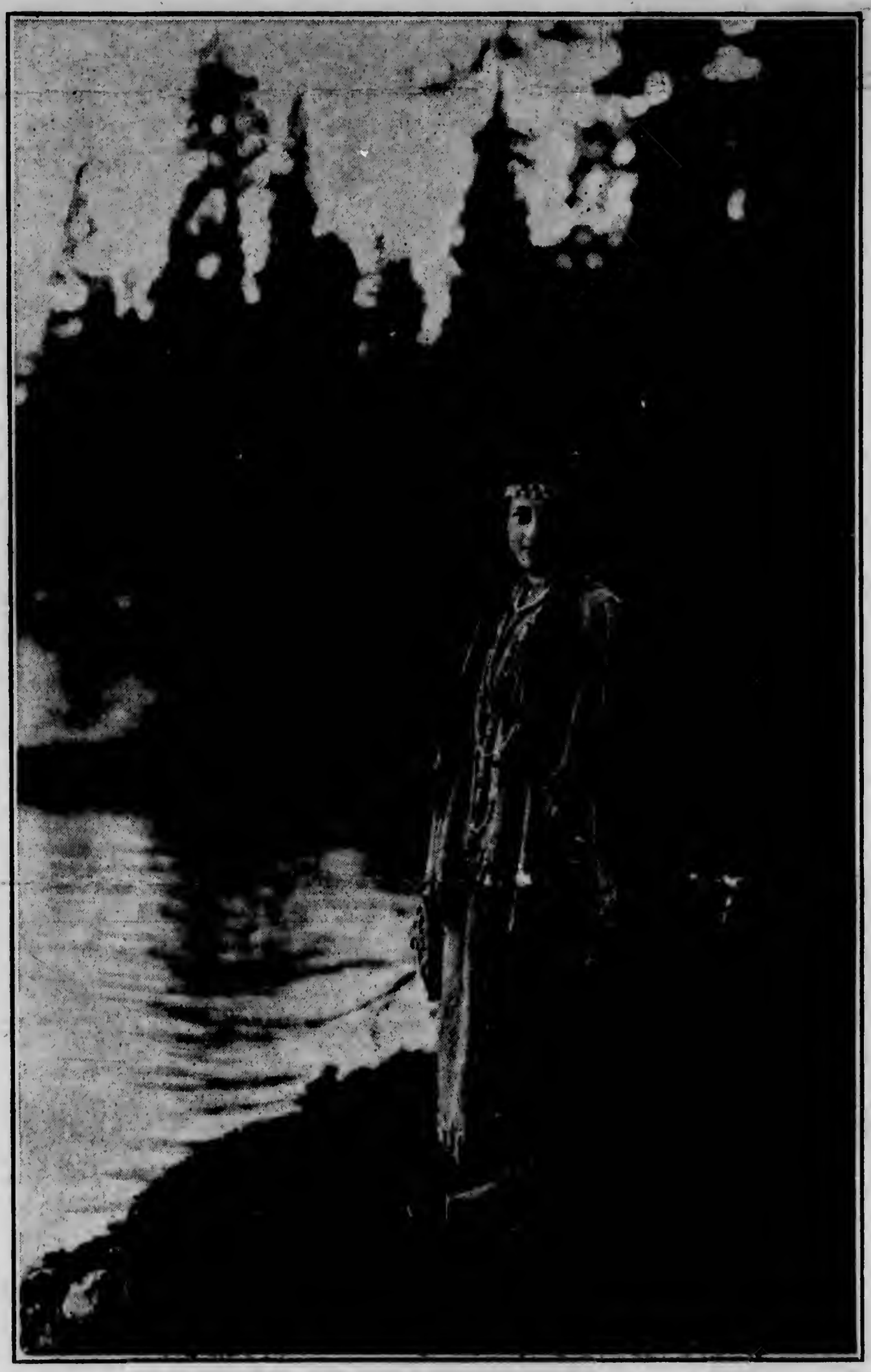
In his official report, Otis Tufton Mason gives Dat-So-La-Lee recognition as "maker of the finest specimens of Washoe basketry."

Dat-So-La-Lee's masterpieces have been purchased for exhibition in the Carnegie Museum, of Pittsburg, Pennsylvania; the Field Museum, of Chicago, Illinois, and the Peabody Museum, at Yale University.

Do not fail to see examples of basketry perfection that have been produced by Dat-So-La-Lee. It is only through study and knowledge that one is enabled to fully appreciate the squaw's unexcelled excellence of workmanship in her basket-weaving and great artistic ability.

WM. SUTHERLAND, PRINTER, RENO, NEV

THE BECOSE



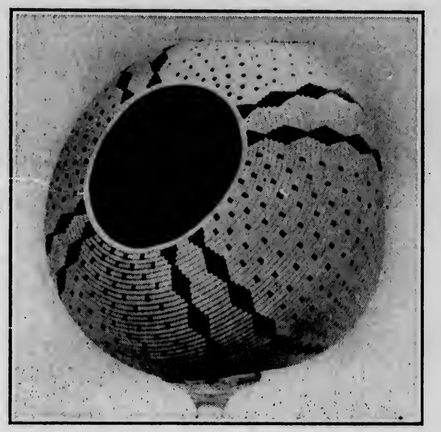
A WESTERN IDYLL

INDIAN ART

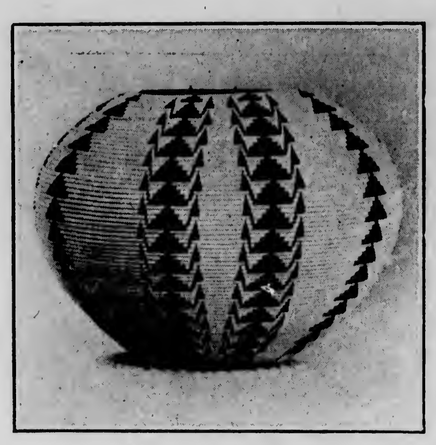
AMERICAN ART

Indian Basketry

DAT-SO-LA-LEE MASTERPIECES



DAT-SO-LA-LEE'S GREATEST CREATION IN BASKETRY



"OUR ANCESTORS"
Great Hunters of Game of Air

No. 60—The most perfect piece of handicraft in the basket world. Commenced March 25, 1916; finished March 24, 1917; in three colors. Reading of Symbol: "Myriads of Stars Shine O'er the Graves of Our Ancestors." Weight, 2 pounds and 4 ounces; height, 14 inches; orifice, 7¼ inches; stitches, 28 to inch; total number of stitches, 86,590.

Lake Tahoe

"THERE it lies, as placid as a dewdrop and as pure as a maiden's heart, a priceless diamond set in the hollow of the mighty hills, a glad thing to the eye and a blessed thing to the tired soul, above the value of any gold, above the consideration of any money getting, above all sordidness and greed of gain."—Henry R. Mighels—"Sagebrush Leaves," page 173.

"CALM, rest, peace, bliss. Those are what you get at Lake Tahoe. And with them come renewed health, increased vigor, strengthened courage, new power to go forth and seize the problems of life with a surer grasp, a more certain touch, a more clearly and definitely assured end."
—George Wharton James—"Lake of the Sky," page 8.

PROGRESS IN INDIAN BASKET WEAVING HAS REACHED ITS HIGHEST POINT IN THE HANDS OF THIS WONDERFUL WEAVER



Dat-So-La-Lee

THE PREMIER WASHOE BASKET WEAVER

In his official report Otis Tufton Mason gives Dat-So-La-Lee recognition as "the maker of the finest specimens of Washoe basketry."

Dat-So-La-Lee masterpieces have been purchased for exhibition in the Carnegie Museum of Pittsburgh, Pennsylvania; the Field Museum of Chicago, Illinois, and the Peabody Museum at Yale University.

Do not fail to see examples of basketry perfection that have been produced by Dat-So-La-Lee. It is only through study and knowledge that one is enabled to fully appreciate the squaw's unapproached excellence of workmanship in her basket-weaving and great artistic ability.

A free history and description and two tribal names given with every basket sold. Dat-So-La-Lee in person demonstrates the art.

"BY AND BY Carson City was pointed out to us. It nestled in the edge of a great plain and was a sufficient number of miles away to look like an assemblage of mere white spots in the shadow of a grim range of mountains overlooking it, whose summits seemed lifted clear out of companionship and consciousness of earthly things."

—Mark Twain—"Roughing It," page 169.

Tourists desirous of viewing numerous specimens that form a part of the largest existing collection of Washoe basketry of all types and grades, ranging from plain, strictly practical articles to masterpieces that are reflections and expressions of highest artistic ideals, will do well to visit

"THE BECOSE" (Basketry)

(Open from June to September)

ACCESSIBLE FROM ALL POINTS ON THE LAKE

LAKE SHORE, NEAR THE TAVERN, TAHOE CITY, CALIF., OR

THE EMPORIUM

Carson City, Nevada, on the Lincoln Highway, sixteen miles from Lake Tahoe, over the Osterman Grade.

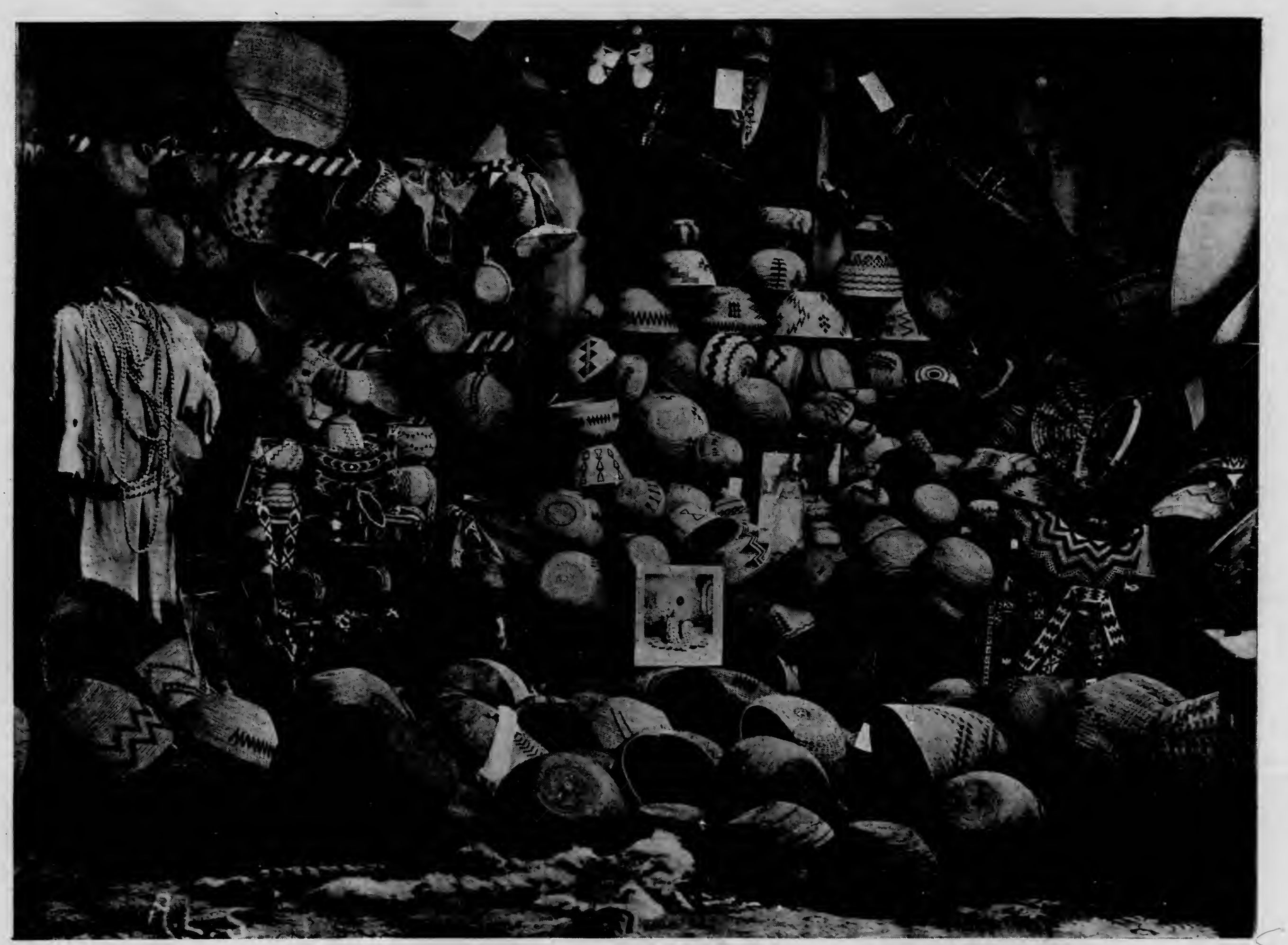
Experts will be on hand at both places to give free discourses on Indian basketry daily, and to explain in detail the manner in which the various types of baskets were used.

"THE LAKE (Tahoe) Nevada, burst upon us, a noble sheet of water 6,400 feet above sea-level; walled in by a rim of snow-clad mountain peaks that towered aloft fully 3,000 feet higher still. A vast oval, and one would have to use up 90 or 100 miles in traveling around it. Three months of camp-life around Lake Tahoe would restore an Egyptian mummy to his pristine vigor and give him an appetite like an alligator. The air up there in the clouds is very pure and fine, and why shouldn't it be? It is the air the angels breathe. As it lay there with the shadows of the mountains brilliant'y photographed upon its surface, I thought it must be the fairest picture the whole earth affords."

—Mark Twain—"Roughing It," page 183.

Carson City [redacted] News Print

Published by The Emporium Co.



CORNER IN EMPORIUM BAZAAR, CARSON CITY, NEVADA.

Art among the Western Indians

THE "fad" of the Twentieth Century will be the collecting and classifying of Indian Basketry. This beautiful art of a vanishing race will also be used for unique boudoir, studio, 'cosey-corner' and other decorations. Basketry of willows with designs worked in natural colors will command the higher price; those of roots or grasses, with artificial coloring for designs, though sometimes more sightly, will never reach the value of the former.

The art of Indian basket weaving is almost obsolete and will soon be a thing of the past.

The Caucasian world is bidding for the old handiwork, only a few of the "old masters" still work at the "art," the new generation have no desire to follow in the footsteps of their ancestors.

The white man watched the passing of a racial industry with indifference; but now he is forming societies to foster it among the remnants of the American Indian.

The government has been memorialized and every step taken to preserve and collect specimens from the North American Indians. Baskets soiled and frayed bring fabulous prices, there is a premium on these perishable bits of willow, bark, straw, root and grass.

The Emporium of Carson City, Nevada have for years collected the handiwork of the "Pi-Ute" and "Washoe" Indian Tribes, and are now offering their immense collection to the public at prices corresponding to the artistic lines, age and rarity of their baskets.

These tribes weave their baskets almost exclusively from willow, each thread entails patience, skill and time. An ordinary willow is split into from twelve to twenty-four parts or strips, with the teeth and finger-nails. The fiber immediately over the pith and under the bark being the only part utilized. This thread is made of a uniform size by scraping with a piece of glass. For the warp, two small willows are simply stripped of their bark. The colored designs are made from the red bark of the mountain Birch and the dark root of a fern that grows at the base of the Sierra Nevada mountains. These natural colors are imperishable.



"DAT SO LA LEE"
Queen of Basket Makers

"LOUISA KEYSER"

A dusky beauty of perhaps fifty-nine summers; a full-blooded Washoe, whose ancestors were weavers of fine imbricated work centuries ago, to-day reigns supreme as an "Imbricated Weaver."

A squaw, whom nature has endowed with considerable avoirdupois, but whose delicacy of touch and artistic ability none can dispute, possessed of a child-like blandness, but gifted with much shrewdness and cunning, resorting to romancing and even weeping to gain a desired object. Hand symmetrically perfect, with fingers plump and tapering, she weaves daily her beautiful artistic creations, secretly vain and chuckling at the mere mention of any squaw that can compete with her. Her productions compared to the basketry of the world is, as a "Raphael" or a "Millais" to an ordinary painting.

During the past three years she has produced sixteen baskets, sixteen stitches to the inch; three baskets, twenty stitches to the inch; and four baskets, thirty stitches to the inch. One round of a large basket or two of a small one is a day's work for an expert weaver; so carefully does she impact the fibres in weaving, that her baskets are perfectly water tight. Six stitches to the inch is coarse weaving, twelve stitches fair, but sixteen to thirty stitches is extra fine.

No two baskets are ever made alike; every design has its significance such as mountains, snakes, lightning, bird tracks, historical reference to battles, forages, deaths, tribunals, stars, sun's rays, and botany. The class of baskets woven by these tribes are limited to cradles, gourds, seed, mortuary, cook, burden, hat, winnows, storage and grain sifters.

No collection of basketry can be called complete without at least one of "Louisa's" productions. The only authentic record of her work is as follows:

No. 1. Miss H. Hamilton.....Seattle, Wash.
No. 2 and 3. Dr. S. L. Lee's Collection ....Carson City Nev.
No. 4 W. J. McNulty.....Fresno, Cal.
No. 5. Henry Seigal. Seigal, Cooper & Co. New York City.
No. 6. Mrs. Wm. Tevis .....San Francisco, Cal.
No. 7. Miss H. Hamilton.....Seattle, Wash.
No. 8. C. P. Huntington.....New York City.
No. 9. Mr. Mead, late Supt. Carson Indian Training School.
No. 10. .....
No. 11. Mrs. Wm. Tevis.....San Francisco, Cal.
No. 12. Stenzel Fur Co.....Salt Lake, Utah.
No. 13 C. P. Huntington.....New York, City.
No 14. Mrs. Wm. Hamilton Moseley....New Haven, Conn.
No. 15. E. L. McLeod.....Bakersfield. Cal.
No. 16. W. & J. Sloane.....San Francisco, Cal.
No. 20 .....
No. 18. Miss H. Hamilton.....Seattle, Wash.
No. 19. Mrs. S. F. Stinson.....Seattle, Wash.
No. 20? Miss Mc E. Feeney.....Oakland Calif
No. 21. R. Stenzel Fur Co.....Salt Lake, Utah.
No. 22. .....
No. 23. .....
No. 24. .....
No. 25. .....
No. 26. .....
No. 27. .....
No. 28. .....
No. 29. .....
No. 30. .....

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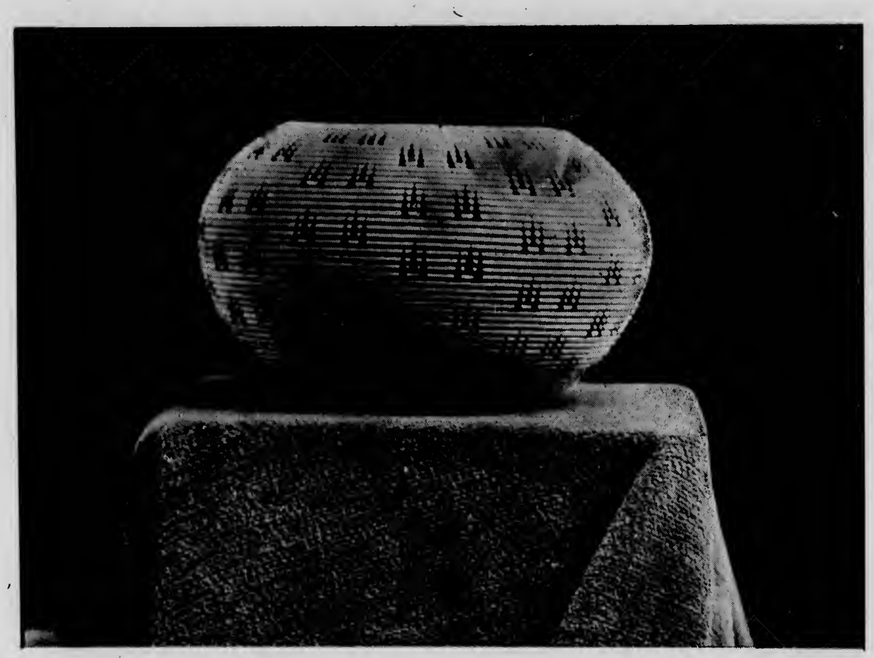
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No. 7. Miss H. Hamilton .....Seattle, Wash.
No. 8. Emporium H. E. Huntington, N. Y.
No. 9. Mr. Mead, late Supt. Carson Indian Training School.....
No. 10. Emporium .....
No. 11. Mrs. Wm. Tevis.....San Francisco, Cal.
No. 12. Emporium Stenzel Fur Co., Salt Lake, Utah.
No. 13. Emporium H. E. Huntington, N. Y.
No. 14. Emporium .....
No. 15. Emporium .....
No. 16. Emporium .....
No. 17. Emporium..... .....
No. 18. Miss H. Hamilton .....Seattle, Wash.
No. 19. Emporium .....s. Hamilton, Seattle, Wash.
No. 20. Emporium .....
No. 21. R. Stenzel Fur Co..... .....Salt Lake, Utah
No. 22. Emporium .....
No. 23. Emporium .....
No. 24. ....
No. 25. ....
No. 26 .....
No. 27. ....
No. 28. ....
No. 29. ....
No. 30. ....



LIGHT ASCENDING



SUNRISE

Washoe Indian Vocabulary

A

Arrows, Mes ke sat

B

Baskets, (in general) Sing am
Baskets, (large) Gee you low
Breech Cloth, Mead gow
Basket Hat, Ma goodi hep
Black (color) Dal ill yah we, or Mis a weg a cee, or De gut sick, it is the root of a specie of Brake, "Pteris Aguilina."
Brown, (color) Eight ba sha
Bear, Ta ba ish
Birch Bark, "The red color," De lal a gee, or Da gu lick
Bow, Bo lo hot
Beads, Mock cow

C

Cornucopia, (large) Mo ke wit
Cornucopia (small) Ma me mi
Coyote, Ga wa
Calico, Da im yea mah
Cradle, Bi cos modi my odi
Comb, Gum bait

D

E

Eye, Wega

F

Feet, My epp

G

Gourd, Ket epp
Gourd, Now wah
Good, Wedi

H

I

J

K

L

Look, Zurem
Louisa, (name) Du ruh de, or Dat so lah lee
Ladle, Ba lay oo

M

Moccasins, Mock go
Magpie, Ta tat
Motar, Demga
Maize, (wild) Mah sam

N

Necklace, Mock cow
Nut, (Juniper) Torne
Nice, Tungo

O

P

Pretty Quick, Go lah
Pretty Soon, Yellah

Q

Quiver, Basuk

R

Rope of Hair, Pet elsey
Red, (color) Et ba sha, or Del lal agee, or Da gu lick
Red, (bark used in weaving) Birch Bark
Rain, De haas

S

Small Baskets, Day ge coop
Shell, Mod ap, or Ge lo hi home
Shakers, Mol dol
Skins, Eirsh
Snow, De des
Stone Lifter, Bay la go
Stick, Yah ha ya
Skins, (small) Ket a

T

U

V

W

Wild Cat, To sha ga ish
Winnow, Mol dol
Water Gourd, Ket epp, la me
White Willow Thread, Da go se you, or Da go fo, or Dal sas se wit

This basket No. 1092 ..... was made by ..... Washoe .....

Indian squaw. Its artistic merit is in its age 30 years beauty of design, symetrical figure and number of days ..... 18 ..... entailed in its manufacture.

Pi-Ute Name ..... Newhuhs .....

Washoe Name ..... Klay-gee-cowp .....

Number of Stitches to the inch ... 11 .....

Significance of Design Our horses were chased from the corral by coyotes. We found them by following coyote tracks

Name of Indian from whom obtained ..... Old Mary .....

Resident of ..... Carson .....

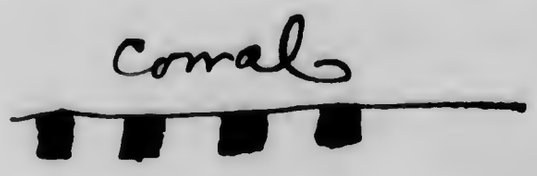
County of ..... Ormsby ..... State of Nevada

Address all communications for Indian Baskets, Furs, Curios, Etc.

EMPORIUM

(horses) (coyote / coyote tracks) Carson City, Nevada.

Photo of "LOUISA KEYSER," large, 50 cts. Small, 25 cts.



Press of Francis-Valentine Co., San Francisco



THE EMPORIUM Carson, Nevada

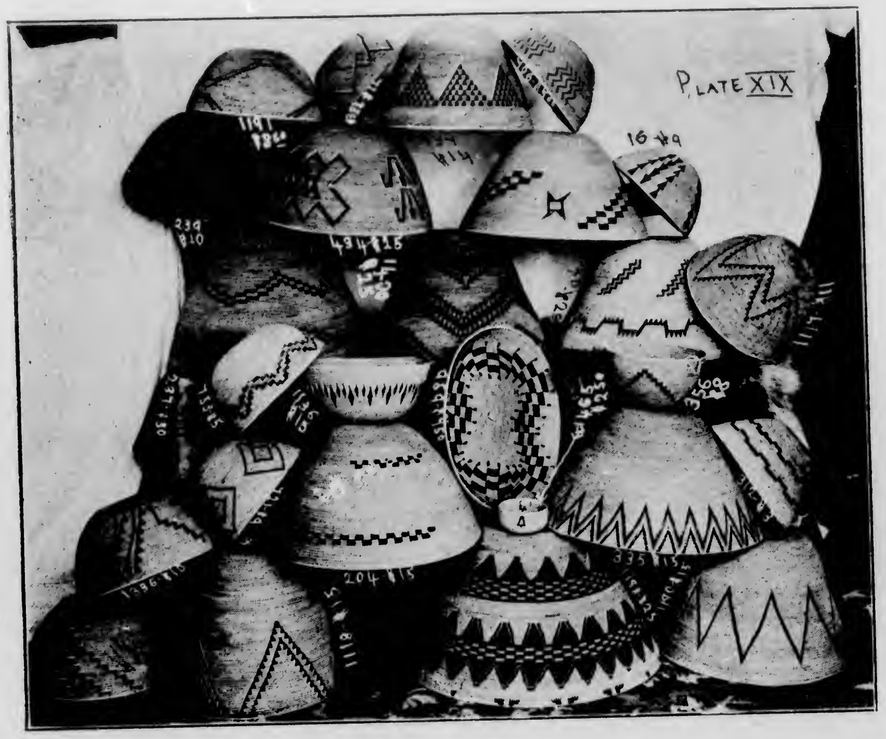
Collection of Washoe and Piaute Indian Basketry



THE EMPORIUM CARSON, NEVADA

Collection of

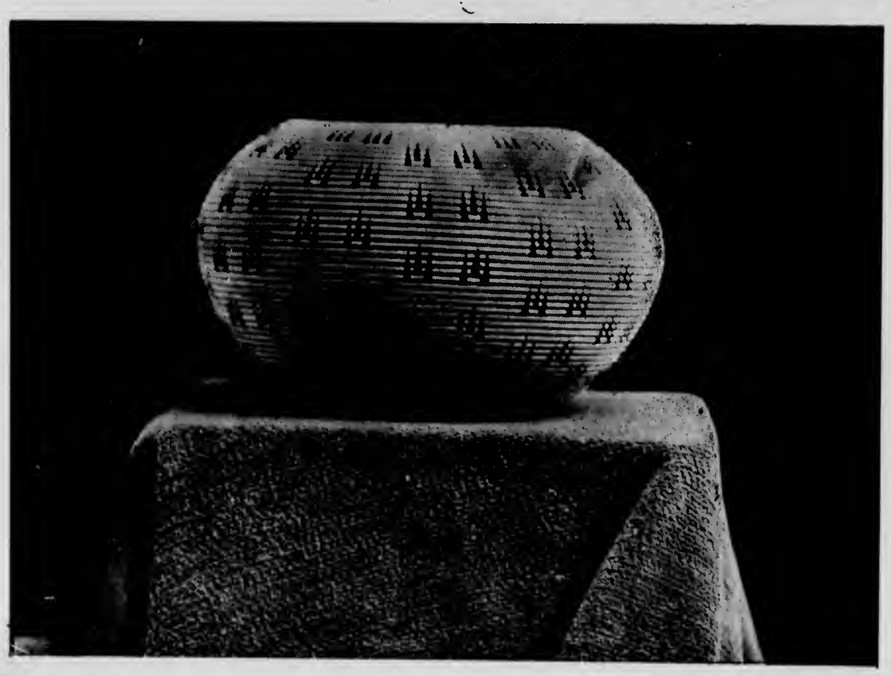
Washoe and Piaute Indian Basketry



THE EMPORIUM CARSON, NEVADA

COLLECTION OF

Washoe and Piaute Indian Basketry

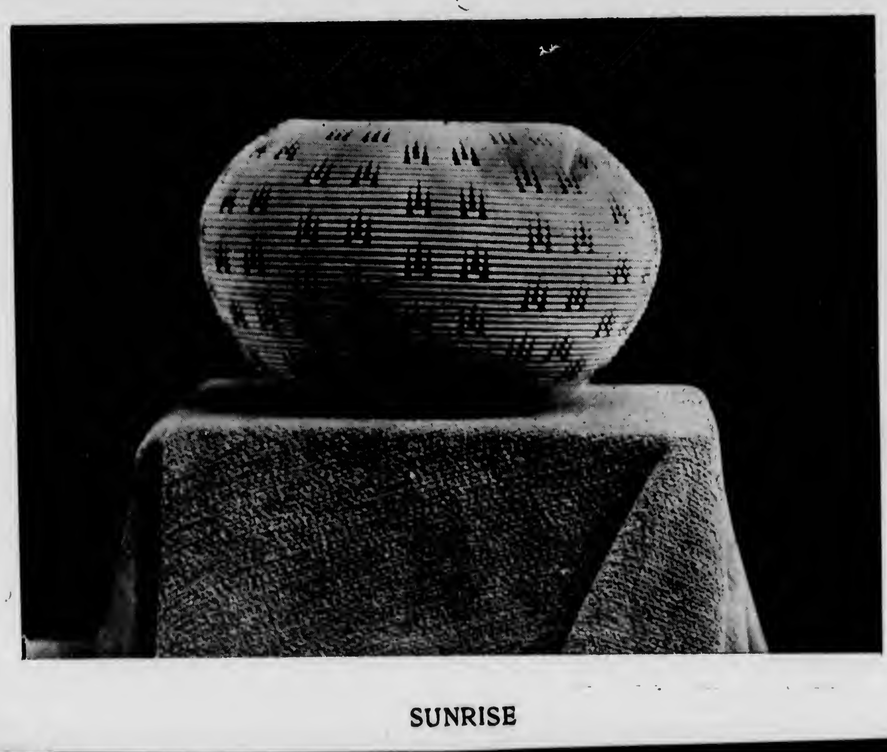


SUNRISE

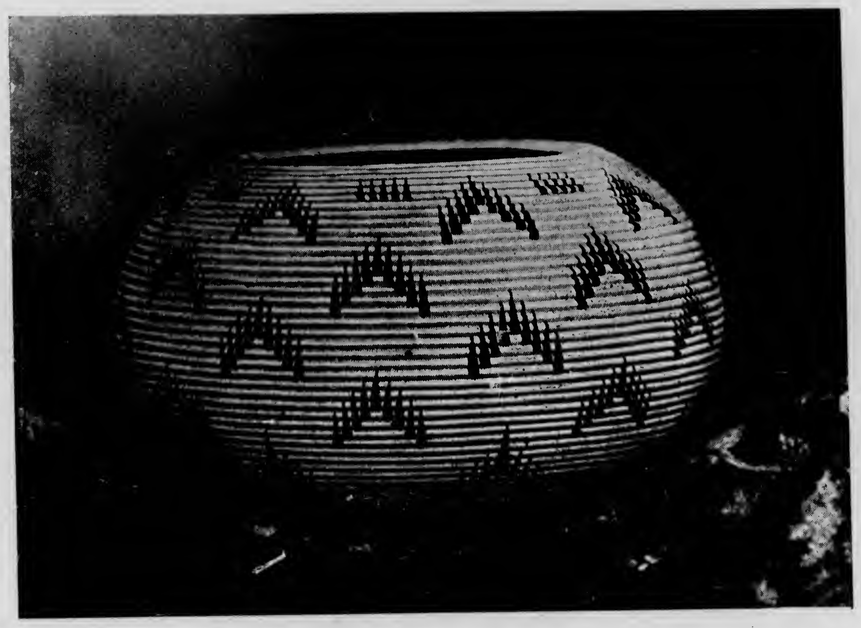
THE EMPORIUM CARSON, NEVADA

COLLECTION OF

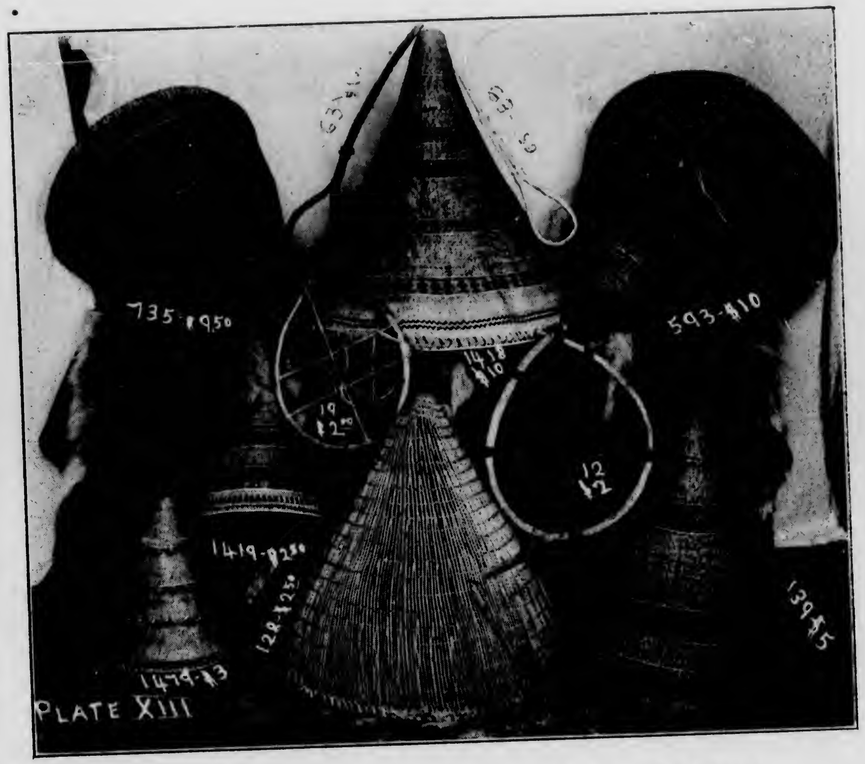
Washoe and Piaute Indian Basketry



SUNRISE



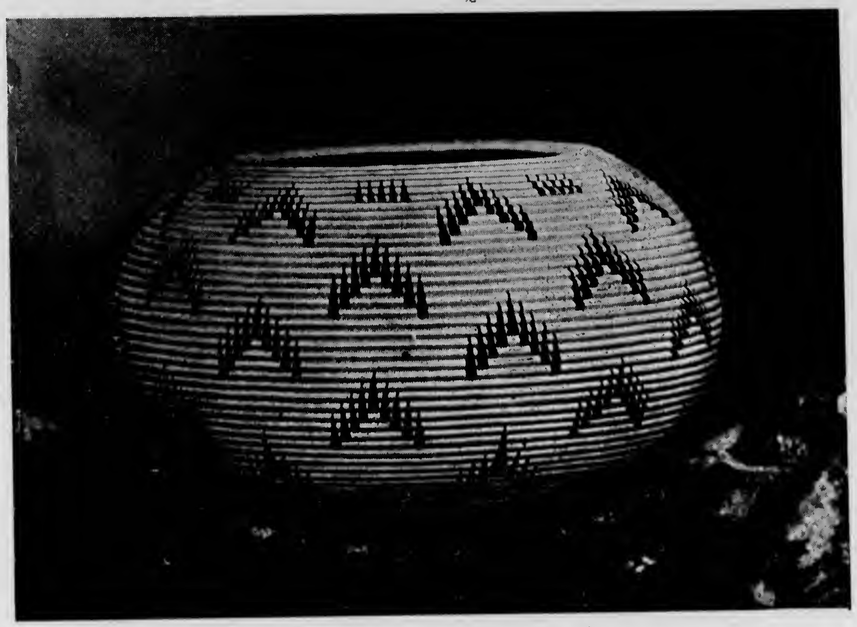
LIGHT ASCENDING



THE EMPORIUM CARSON, NEVADA

COLLECTION OF

Washoe and Piaute Indian Basketry



LIGHT ASCENDING



"Dat-So-La-Lee,"
Carson City, Nevada



THE EMPORIUM

CARSON, NEVADA

COLLECTION OF

Washoe and Piaute Indian Basketry



A GROUP OF WASHOE INDIAN BASKETS



Washoe and Piaute Indian Basketry

THE EMPORIUM

CARSON CITY, NEV.; LAKE TAHOE, CAL.; 53 E. GREEN ST., PASADENA

DAT SO LA LEE'S MASTERPIECES

"HUNTING IN THE HARVEST TIME."

No. 26—8½ inches high; 32½ inches in circumference; 6 inches across the orifice. Colors: Light gold (willow), black (Pterris Aquilinium), red (Cercis Occidentalis). Stitches to inch, 26; total number of stitches in basket, over 40,000. Definition of design, "Hunting in Harvest Time." Started July 18, 1900. Finished December 18, 1900. Use: Treasure Basket. Washoe name: Day-gee-coop. Piaute name: New Hukt. Value, $1250. Weight, 13 ounces.

"CULT."

No. 22—7 inches high; six inches opening; 33 inches in circumference and 11½ inches across; 30 stitches to the inch; more than 45,000 stitches to the basket. Done in black, red, and light gold; weight 16 ounces. "Four degrees in their 'Cult;' four men are entitled to take these degrees, by inheritance." Valued at $800. Started September 27, 1898; finished February 10, 1899. Washoe name, Day-gee-coop; Piaute name, New Hukt.

"MIGRATING."

No. 24—8½ inches high; 12 inches wide; 35 inches in circumference; and 6 inch opening; over 50,000 stitches, 30 to the inch. Done in red, black and light gold. "When the birds leave their nest and fly away we will move." Weight, 16 ounces. Valued at $1500. Started June 11, 1899; finished December 15, 1899. Washoe name, Day-gee-coop; Piaute name, New Hukt.

Dat-So-La-Lee, a Washoe Basket Maker

By Herbert Alden French



Dat-So-La-Lee's No. 22, Value $800.

ONE of the most interesting fads that has been taken up by people with money to afford it, is the collection of rare and valuable specimens of Indian basket work. People have recently come to appreciate that there is a certain class of Indian basket work displaying a truly marvelous skill and taste on the part of the makers but that the art is rapidly dying out, until it is only a question of a few years when it will be numbered among the lost. In fact, there are to-day very few of the Indians who are really versed in basket-making in its finest forms. These are almost altogether squaws of an advanced age and the craft is practically not being taught at all to the younger generation.

The reason for this failure to keep up this knowledge is that it involves an exceeding slow process, requiring great patience, and the younger members of the tribe have been able to find more lucrative employment in other channels. Even when there has been an attempt to teach the craft, the influence of civilization has been toward hurrying the process and has been fatal to the highest accomplishment. The best work now brings almost fabulous prices, but when the time of production is considered, the compensation does not seem extravagant. Perhaps the most skilful basket maker in the country has turned out twenty-three baskets in three years. The best of these is valued at $800 but the younger generation is absolutely incapable of obtaining the results, for their basketry does not bring a tenth of that price. As soon as the baskets are turned out rapidly enough to make the work remunerative at the high prices, the quality is so cheapened that all that has been gained by speed is lost in value.

A Famous Collection.

In view of the fact that the art is rapidly dying out, an influential movement has been started to get the government to make an appropriation for the collection and preservation of specimens which shall represent the work of the North American tribes in this line. Probably the best work that is done in the country is by the Washoe, Piute, and Shoshone tribes. The Washoe Indians are credited with the highest class of work in the collections that have thus far been got together. The most famous collection of the Washoe work is at Carson, Nevada, and arrangements have been made by the State Board of Agriculture to have it exhibited at the State Fair at Sacramento in September together with the most noted of the Washoe basket-makers



Work of Shoshone Weavers.

Dat-So-La-Lee—The Greatest of the Weavers.

The history of this basket-maker and of the Carson collection is exceedingly interesting. A few years ago specimens of Indian skill were kicking about Carson and would not have been purchased at twenty-five cents each by the whites. A few people, however, began to realize that the baskets represented a rare art, that some of them had marks of exquisite beauty and that the skill which created them was rapidly being lost. Then they started the collection. They found that the "queen of the basket-makers" was Dat-So-La-Lee,



Dat-So-La-Lee's No. 24, Her Latest Work. No Price Set.

or as she was known to the whites, Louisa Keyser, an old squaw about sixty years old.

It is not often that whites are allowed to see this old squaw and she is isolated as much as possible from the younger members of her own race. Every effort is made to preserve her art pure, a task that experience has taught the Indians and the collectors is very difficult. From contact with our race the makers seem to get into shoddy methods, the most alarming of which is the tendency to increase the speed of manufacture in the desire to make the business more lucrative. Even when the older makers are allowed to associate freely with the young members of the tribe they are inclined to pick up swiftness at the expense of care and the habit so formed inevitably results in the degredation of the skilful maker into a lower class for all time. But the process is so slow that the squaws are abandoning it. They show no inclination to teach it to their children. They find that they can make more money by washing or almost any other employment. An idea of the degree of patience required and the slowness of the work, may be obtained from the fact that for a skilful weaver, one round of a large basket or two of a small one is a day's work. The fibres are so compactly woven that the best baskets are perfectly water tight. The quality depends largely upon the fineness of the weaving. Six stitches to the inch is regarded as coarse weaving, twelve stitches as fair, and sixteen to thirty stitches as extra fine. During the past three years Dat-So-La-Lee has turned out sixteen

Dat-So-La-Lee's No. 23, Value $800.

baskets running sixteen stitches to the inch, three baskets twenty stitches to the inch, and four baskets of thirty stitches to the inch.

Queen of Basket-makers.

Dat-So-La-Lee is herself a fat, coarse-featured Washoe, with long, straight, black hair failing over and nearly concealing her eyes, and is certainly not possessed of any marks of beauty, either in form or feature. She is shrewd and cunning, bland in appearance, but an inveterate liar, with an ever-ready tear-fount when she is desirous of gaining something from a visitor Her hands, however, are true objects of beauty They are perfectly symmetrical ; the fingers are plump and tapering, and she has a delicacy of touch that seems marvellous to one whose general appearance is so gross and apparently clumsy. She is vain to a degree and chuckles derisively at the mere mention of a squaw who can compete with her artistic creations.

Of Dat-So-La-Lee's work there are qut 24 known specimens, and these are numbered and the record of them carefully kept. Mrs. William Tevis, of San Francisco, has two specimens, numbered 6 and 11 ; H. E. Huntington has two, numbered 8 and 13 ; W. J. McNulty, of Fresno, Cal., has one ; Henry Siegal, of Siegal, Cooper & Co., of New York, has one ; Mrs. Hamilton, of Seattle, Wash., has three ; former Superintendent Mead, of the Carson Indian Training School, has one ; and the R. Stenzel Fur Company, of Salt Lake, Utah, has one. The remainder are in the Carson collection.

The most valuable of these baskets are not more than ten or eleven inches in diameter in their widest part, and some are even smaller. Of the three latest productions, No. 22 is valued at $800, No. 23 at $800, and No. 24 has no price set. No two baskets are ever made alike. The designs in the decorating, primitive though they seem, always have some significance. One recently sold to Mrs. Hamilton is called "Light ascending," and No. 20, valued at $500, in the Carson collection is termed "Sunrise." Others are intended to represent events historical, mythological, or ancestral. Some are used in tribal rites and in religious ceremonies. Others of the rare and ancient specimens are regarded by the tribe with a sort of sacred reverence, and it is rare that a white is allowed to view them. The baskets are also woven in to various shapes for water bottles, cradles, gourds and a variety of utensils. The materials used in the manufacture of the best

Continued on page 9.



Work of Washoe Weavers.

Dat-So-La-Lee, Basket Maker.

Continued from page 13.

work are willows grown in particular locations and cured for several years by a process known only to the Indians, and the roots of a peculiar kind of fern. Beads and feathers are also used. No pigments enter into the coloring of the baskets. Where a design is contemplated, the black core of the root of a peculiar fern or brake that is grown in the swamps at the foot of the Sierra Nevada mountains is woven in. This color is absolutely imperishable. The willow from which the body of the basket is constructed is split into from twelve to twenty-four parts with the teeth and finger nails. The only part utilized is the fibre under the bark and immediately over the pitch. This thread is made of uniform thickness by scraping with a piece of glass. For warp two small willows are stripped of their bark.

The beads used in ornamentation are of Indian manufacture. Some of the choicest baskets have festoons made from the vertebræ of the rattlesnake. One small basket in the Carson collection, not over six inches in diameter, has woven into it 700 small red tufts, each tuft being the crest of a woodpecker.

These tufted and beaded specimens, however, are not the most valuable examples of the art. The best work is the simplest, and the specimens owe their great value to their perfect symmetry, the artistic beauty of the fern-root designs, and to the infinite patience required in the extraordinarily fine weaving.

Basketry: Wintoon

C. Hart Merriam
Papers
BANC MSS
80/18 c

Winton

McCLOUD RIVER INDIANS, Calif.

BASKETRY (Illus. of Conidal ~~coiled~~ basket).

W.H.Holmes, 6th Ann.Rept.Bur.Eth. for 1884-85,

221, figs.324. 1888.

Win

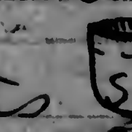
In a journal entry of Nov.1, 1846, Edwin Bryant writes of meeting with Indians, while lost in (the mts west of) Sacramento valley in the neighborhood of Cache creek. He says: "We met four Indians on foot, armed with long bows, and arrows of corresponding weight and length . . . .Their complexions were lighter than those of the rancheria Indians of California. They evidently belonged to some more northern tribe. . . . They seemed to know nothing of the country, nor could we learn from them whence they came nor where they were going. They were clothed in dressed skins, and two of them were highly rouged.(35-1) . .Further on we sawffive old and miserably emaciated Indian women, gathering grass-seed for bread. This processis performed with two baskets, one shaped like a round shield , and the other having a basin and handle. With the shield the top of the grass is brushed, and the seed by the motion is thrown into the deep basket held in the other hand. . . .Crossing the river we struck a trail which led to the casa and rancheria about two miles distant. . . .We hailed at the rancheria, and presently some dozen squalid and naked men, women and children made their appearance . . .We then signified that we were hungry, and very soon a loaf made of pulverized acorns mingled with wild fruit of some kind, was brought to us with a basket of water. These Indians manufacture small baskets which are impervious to water." (35-2)

Bryant: What I Saw in Calif. 351-352, 1848.

Wintoon:

The bowl baskets narrowed at mouth  , are called (apparently according to size) Kol'-um (smallest), Pul'-ok (medium), & Tel'-ek (biggest, for cooking).

The bowl baskets that flare at mouth  are called Dows'-up.

Besides these, they have many simple bowls with straight sides & very little decoration, made mainly of fine roots 

and like the Hoopa sah-hah-baskets. What are these called?

Wintoon

C E Hayes (son) dead

Mr Hayes (the father) in Harmony

business - S.F.

Bottom Investment Calif Acad Sci

C E collected Cahuy (Kumyay) baskets x

Fathers (Eisen) in room.

University of California,

Berkeley, February 11, 1905.

Dr. C. H. Merriam,

Biological Survey,

Washington, D.C.

My dear Dr. Merriam:

Miss Alexander has not yet returned from Honolulu and we have, therefore, been unable to send you the set of questions concerning Alaska.

By this time you have probably seen Kroeber's paper on baskets of California with what seemed to me his unfortunate allusion to Wintun baskets. I may remark that all of his data were obtained from me in conversation and I had no idea that they were to appear in this paper.

I have started to take a series of photographs of all my baskets with the idea of forwarding them to you with the data that I have. If you will kindly tell me the size of the photograph that you use for your catalogues, I shall have them made uniform with the others.

With kind regards, I am

Very sincerely yours,

T. Barrett

Basketry : Yokut

C. Hart Merriam
Papers
BANC MSS
80/18 c

Y O K U T S

BASKETRY (Illus. of Conical coiled basket, with human figure ornament).

W.H.Holmes: 6th Ann.Rept.Bur.Eth. for 1884-85: 233--234, figs.339--340, 1888.

T U L E R I V E R I N D I A N S, Calif.

BASKETRY (Illus. of Conical coiled basket).

W.H.Holmes: 6th Ann.Rept.Bur.Eth. for 1884-85:

219, fig.321, 1888.

Tulare Bottle-neck Basket

Property of Mrs. John C. Hoxie, Fresno, Calif.
Exhibited at P.P.I.E.

About 10 inches in diameter, strongly depressed, apparently about 4 inches high.

Design: Three broad vertically rattlesnake-back markings extending from finish coil down neck, out horizontally and down side of basket to near plane of bottom (but not over bottom). This band is about 2 inches broad on neck, gradually spreading to about 3 inches on angle (broadest part) of bottle neck, and narrowing very gradually below.

Between these three vertical bands are two horizontal bands of rattlesnake-back, each about an inch broad and each containing a vertical row of diamonds -- one on the flat horizontal top of the bottle-neck, the other just below the angle on the side. Both bands are interrupted by the vertical broader bands. The design appears to be black throughout -- no red.

CARRYING BASKETS, CALAVERAS RIVER

Lieut. George H. Derby in a report to Maj.E.R.S.Canby, Adjutant General, on his reconnaissance ~~of a portion of the~~ valleys of the Sacramento and San Joaquin rivers, July-August 1849, states that at ~~the~~ Calaveras River he noticed that"some of the squaws carried on their backs large tunnel-shaped baskets, supported by a bark strap passing round the forehead". . . In these baskets", he says he was informed, "they frequently carry provisions, &c of the weight of 100 pounds."

Letter of George H. Derby, Lieut. Topl. Engineers, to Maj.E.R.S.Canby,Adj.Genl. 10th Mil. Dept., dated Monterey, August 18, 1849.-- On file in War Dept. under head "Letters received, Headquarters of the Army, R 23 1849.

Pitkahte

Yokut

Wm. P. Blake, in July 1853, while at Ft. Miller on San Joaquin River, says: "The Indians who live on the banks of the river do not, however, seem to regard this difference of temperature [a difference of over 40° between temperature o f air and water] as sufficient; for it is their custom to prepare themselves for their bath by a preliminary baking in la rge underground huts, which have only o ne aperture, fronting the stream. A fire being built in the centre of the apartment, the Indians crowd around it, and frequently add to the himidity of the atmosphere by pouring water on heated stones. After a violent perspiration is thus producdd, they rush into the river with much gratification."

Pacific R.R.Repts. Vb, 20. 1856.

Mr. Blake goes on to say: "The Indians collect about the fort [Ft. Miller] in great numbers during the winter — as many as 5 or 600 being there at one time. They live in the usual manner — in brush huts — a short distance below the fort. They make beautiful baskets or trays, of a strong round grass, which they weave so tightly and evenly that the baskets will hold water; and they are sometimes used to hold water when it is made to boil by throwing in heated stones. One mile below the fort is the ferry across the river. Here there are several houses and shops; the place being called Millerton. The trade is chiefly with emigrants, miners, and the Indians."

Pacific R.R.Repts.Vb,24.1856

Tejon Indians

Wm. P. Blake states, Sept. 2, 1853, that several Indian rancherias were passed in ascending the slope of the Tejon. p. 38.

He goes on to state that the Tejon was selected by Lt. E. F. Beale as the most appropriate place for an Indian reservation and that the latter collected together a great number of Indians, provided them with agricultural implements, and induced them to cult~~ivate~~ the soil. About 700 Indians were at work. p. 39, note.

Pacific R.R.Repts. Vb, 38, 39. 1856.

Mr. Blake states that the Indians at work on this reservation came from remote portions of California, and spoke different languages.

Pacific R.R.Repts. Vb, 40 (note). 1856.

While in the depot camp at the Tejon, Sept.23,1853, Wm. P. Blake writes:

"The Indians of the Tejon make beautiful baskets, or shallow trays, out of a round wiry grass, which they wind and weave together very dexterously. The grass is stained with different colors, and is worked in so as to produce different geometrical figures. These baskets are highly valued, and are used to contain food after being cooked, or even to boil water in by means of hot stones, the weaving of the grass being so close that they are completely water-tight. They last for years, and are called coritas.

Pacific R.R.Repts. Vb, 46. 1856.

BASKETS (CHUK-CHANCY)

In one of the wickiups of a Chuk-chancy camp on China Creek, there were both inside and out plenty of rough baskets, mainly cham-as and het-els, and one very old 'Fresno bowl' with good design and ½ full of flour paste – which they eat in all the camps till the acorn mush is ready -- and afterward also for all I know. p. 236.

Found at the best wickiup an old couple of pure Chuk-chancy Indians both of whom speak some English. The old man is known to the whites at Fresno Flat as Capt. Blucher. His Indian name is Wall-le-ma; his wife's name Cha-la-kit. p. 237.

She had a burden-basket full of fine fat acorns of the black oak (Quercus californiacus) they had gathered today, and was sitting on the ground cracking them open when I arrived. pp.237-238.

I bought the old basket mentioned above ['Fresno bowl'], and also a circular winnower, a bone awl, and a soap root brush. p.238.

The Paiute tema, of which they have many, they call Pah-mon-nah. They say they are made by the Monos and Paiutes but not by the Chuck-chancys. (Opp. p. 241)

Basket vocabulary omitted. See California Journal for 1902, 241. Sept. 21, 1902.

They had an openwork scoop (Kal-i) in which they had been roasting seeds of the sugar pine, by shaking them with hot coals. The inside of the basket was black and charred. 243.

--California Journal for 1902, 236-243. Sept. 21, 1902.

BASKETS

Chuk-chancy

At a Chuk-chancy camp called Pickayune, 5 miles from Coarse Gold Gulch, some figs and small tomatoes, cut in transverse slices, were drying on some frames. Some were put on Hal-li and Paw-e' baskets; others on the sticks of the drying frame. p.248.

The meats of the acorns, when the shucks had been torn off with the teeth, were tossed into the openwork scoop baskets called hal-i. p. 248.

--California Journal for 1902, 248. Sept.22, 1902.

WIK-CHUMNE

There are said to be 3 camps of Wik-chumne (Yokut nation) Indians near Lemon Cove, about 2 or 3 miles within the foothills. (See pp. 72-77, & p. 80)

Here at Redstone Park [34 miles from Visalia] Indians used to abound, as shown by the circular depressions marking ancient camp sites, and by the large numbers of mortar holes in the granite rocks. In one place about 1½ mile above Redstone's house I counted 25 mortar holes in one flattish rock, and dozens of others scattered over other rocks near by. The pestles and grinding stones abound - averaging at least 2 to every mortar hole. They are big and flattened at one end for rubbing, and taper to a conical-cylindrical part, smoothly rounded at the end for hammering the acorns in the mortar holes. All the mortar holes are smoothly polished and beautifully smooth and symmetrical inside, with a slope like a thimble. They average 8-9 inches in depth and 8 in. in diameter just within the top, whence they taper to about 3 or 4 inches at bottom.



I found a few fragments of pottery, blue and brown, but no arrow heads. Al. Redstone told me that he has found very few arrow points.

--Calif. Journal for 1902, 9, July 12, 1902.

SAN DIEGO, CALIF.
TRIBUNE
NOVEMBER 12, 1934

WIVES WAGERED BY ANCIENT GAMBLERS

364

By NEWELL JONES

When New York City began planning a municipal lottery recently and thereby started a nation-wide morals controversy, it was merely proposing to accommodate an urge as old as mankind. "I'll bet you," or its equivalent in a thousand tongues, is a cry that has resounded through the ages.

In a case of Indian relics at San Diego museum is evidence of mankind's age-old weakness for "the bones" and sundry other devices for keeping money or its earlier equivalent in circulation. Malcolm J. Rogers, director of the museum, explained uses of the devices and told today of the clue they furnish to the history of an ancient pastime.

The North American Indian, he explained, was among history's most passionate gamblers. Often, particularly in the case of the plains Indians, the red men gamed away all of their possessions in one primeval session of wagering.

"They apparently staked anything that could be agreed upon as a wager," Rogers said. "In some tribes, they even wagered their wives."

Dice Found in Tombs

Dicing, he said, is apparently the oldest of man's games of chance, and dice, in one form or another, are found among virtually all peoples as far back as their own origins can be traced. It was a favorite with the old Romans, passionate gamblers. In tombs of ancient Egypt, of classic Greece and the orient, dice of virtually the same form as those used today, are found.

"Of course," Rogers explained, "except where there are written records of the games, as in the case of Rome and Greece, we can only surmise at the exact uses of dice." Apparently, though, they were always used for gambling and in games of chance.

As with the Romans, so with the American Indians, was dicing a favorite game. Even the women played it.

At the museum here are specimens of queer, wooden dice used by the Mojave Indian women and those of other Colorado river tribes. About four inches long and an inch and a half or more in width, they were made by splitting limbs of trees. On the flat sides, designs of varied form were made.

Each woman, Rogers explained, had her own design on her dice, to distinguish them from those of others. Apparently tracing back to a time when the design was a clan symbol, the markings used by each woman were the same as those she used for her facial tattoo marks.

The dice were gathered together and tossed into the air. The score was tallied according to whether the flat or round sides came up.

Women Rolled 'Em, Too

Another dice game illustrated in the San Diego museum collection is that which was played by women of the Yokut tribe of the Tule river country in northern California. Eight dice made by filling halves of walnut shells with asphaltum and marking the latter by placing light-colored pebbles or pieces of shel in it, were used. Four women played, tossing dice into a basket, while a fifth tallied.

Helen Heald, Irene Gaudreau and Virginia Chase of the California Pacific International exposition headquarters, tried out the old Yokut basket and dice for the photographer and found them still in working order.

The "odd or even," or "heads or tails," form of gaming, closely allied to dicing, is believed to be almost coincident in origin with the creation of man. It apparently was played by prehistoric peoples in many lands. "Shell dice" were among the devices seemingly employed for some "heads or tails" game, Rogers explained. These were made by drilling holes in one side of disk-shaped shells of light color and filling the holes with asphaltum.

In the Colorado desert region, Rogers has found "stone dice" tracing back to some prehistoric people. They were made by marking designs on one side of small stone slabs.

"The earliest evidence of any games that I have found on this coast," he said, "are collections of 'moonstone' pebbles, uncovered in old villages dating back at least 4000 years. Whether these were simply gathered by children or were counters in some game, we shall never know. They date back to a prehistoric people. I rather believe they were used as counters, though."

Basketball Not New

North American Indians had numerous games, Rogers added, and their avid gambling inclinations extended to their games of skill and athletic prowess.

Basketball, he revealed, was played in Mexico and Yucatan long before a Y.M.C.A. instructor devised a similar game, unaware that it had been played on this continent 1000 years before.

The Indians played in a stone-walled court, much larger than that of the modern game. They used hoops, but the rings were vertical instead of horizontal. A large, solid rubber ball was used, and instead of passing by hand, the Indians used their feet, knees and hips and wore heavy leather aprons on their hips to protect the skin against the heavy, solid ball.

Scoring had to be done entirely by carom shots, Rogers explained, and so difficult was this, and so fierce was the play, that a score of only one basket in an entire game was common. The Aztecs, Toltecs and Mayas, he said, not only wagered high, wide and handsome on the games, but the royalty and upper classes often became so excited over a winning team or a skillful shot that they tossed their jewels and finery onto the court for the victors or the skilled player.

A "cup and pin" game was played all over North America by early Indians, chiefly by the children. It varied widely in form, the fundamental object, however, being to catch some cupped or perforated object on a stick.

"Shinny" Also Popular

On this coast, the leg-bone of a seal, with a natural small hole at one end, was whirled on a string. The player then sought to catch the flying object on a pin of some sort, through the small perforation. Arizona tribes played the game with a piece of pumpkin or squash rind used as the "cup."

Various "shinny" and kick-ball games also were popular. In one of the latter a game of the southern California, Arizona and New Mexico tribes, two men or boys set a mountain or some similar landmark as the goal, sometimes 7 miles away across a plain, then started kicking a wooden or stone ball, covered with pitch or some other soft substance, toward the mark. Whichever contestant brought his ball to the goal first was winner, and the trick was to kick the pellet of one's opponent into a ravine or cactus bed on the way.

A ball game from which lacrosse was evolved by the French Canadians was prevalent among tribes of eastern and southern states of the present United States and Canada. The Indians played in large groups, Rogers explained. Often one entire village opposed another. Usually, heavy wagers were made on the outcome of a game.

A bowling game in which stones of a flat perimeter were rolled at a mark was played in southern California in prehistoric times. Oddly, a similar sport was once among the chief native games of the Hawaiian islands. Another Indian game was the "hoop and pole" sport, in which contestants vied at catching a moving hoop or perforated stone on the point of a spear or arrow.

PROOF OF MANKIND'S AGE-OLD WEAKNESS



Irene Gaudreau Helen Heald Virginia Chase

The San Diego Museum
Balboa Park
San Diego, California

Ackd. Jan. 10, 1935
MJR.M

December 10, 1934

Dr. C. Hart Merriam
1919 Sixteenth Street
Washington, D. C.

Dear Dr. Merriam:

Complying with your wish for information regarding the basket photographed for the San Diego Tribune article of November 12, 1934, I am enclosing the following data:

The gambling basket is the property of Mrs. Edith Williams of Porterville, Calif., on loan to our Museum. Her information is to the effect that the basket was made by a Yokuts woman on the Tule River.

If there is any further information which you desire and we may provide, we shall be only too glad to furnish you with the same.

Sincerely yours,

MJR.M

Malcolm J. Rogers

Malcolm J. Rogers
Acting Director

KOSH-SHO-O

Passing south to the Yokut stock of the Southern Sierra foot-hills, totemism is present in some and probably all of the tribes. In the *Kosh-sho'-o* tribe of Table mountain, on the south side of the San Joaquin river, it is more highly developed than noted elsewhere. An old woman of this tribe told me that *Yi'-yil* the Falcon was her family or clan totem — the totem of her mother and her mother's mother and so on back, for in this tribe mother right prevails and the line of descent carries the mother's totem instead of the father's. This woman showed me two baskets, made by her mother and grandmother, on which the clan totem, *Yi'-yil*, is represented by a symbol consisting of two parallel oblique bars, which stand for the two dark bars on the side of the Falcon's head (fig. 122). In the oldest basket, a small low bowl, slightly choke-mouthed, this symbol is the dominant design and is repeated in two circles around the circumference. The basket was by far the most precious one remaining in the tribe, and when brought from its hiding place was full of large stone beads and long cylinders of the old-time shell wampum. The owner told me that in making ready for dances and other ceremonials the women of her clan used to paint the *Yi'-yil* bars on their cheeks.

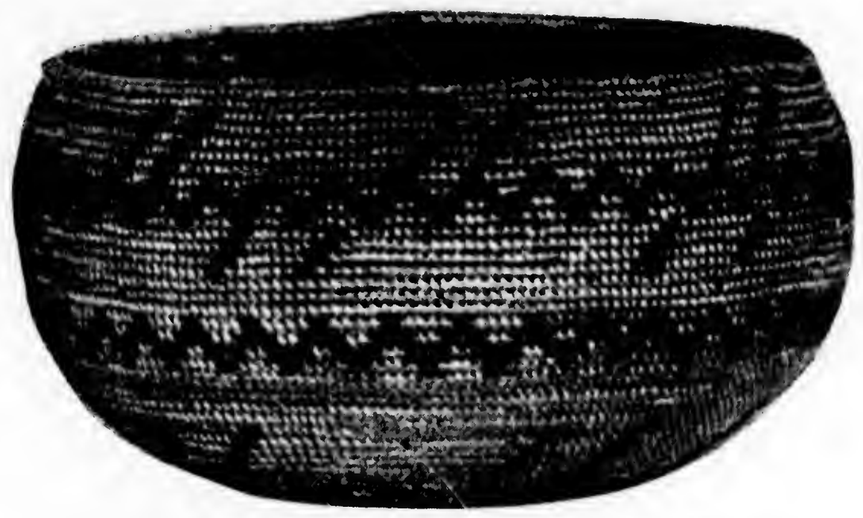


FIG. 122. — Kosh-sho'-o basket with *Yi'-yil* (Falcon) design.

WASHINGTON, D. C.

--Merriam, Totemism in California, Amer. Anthropologist, NS X, p. 562, Dec. 1908.

Passing south to the Yokut stock of the Southern Sierra foot-hills, totemism is present in some and probably all of the tribes. In the *Kosh-sho′-o* tribe of Table mountain, on the south side of the San Joaquin river, it is more highly developed than noted elsewhere. An old woman of this tribe told me that *Yi′-yil* the Falcon was her family or clan totem — the totem of her mother and her mother's mother and so on back, for in this tribe mother right prevails and the line of descent carries the mother's totem instead of the father's. This woman showed me two baskets, made by her mother and grandmother, on which the clan totem, *Yi′-yil*, is represented by a symbol consisting of two parallel oblique bars, which stand for the two dark bars on the side of the Falcon's head (fig. 122). In the oldest basket, a small low bowl, slightly choke-mouthed, this symbol is the dominant design and is repeated in two circles around the circumference. The basket was by far the most precious one remaining in the tribe, and when brought from its hiding place was full of large stone beads and long cylinders of the old-time shell wampum. The owner told me that in making ready for dances and other ceremonials the women of her clan used to paint the *Yi′-yil* bars on their cheeks.

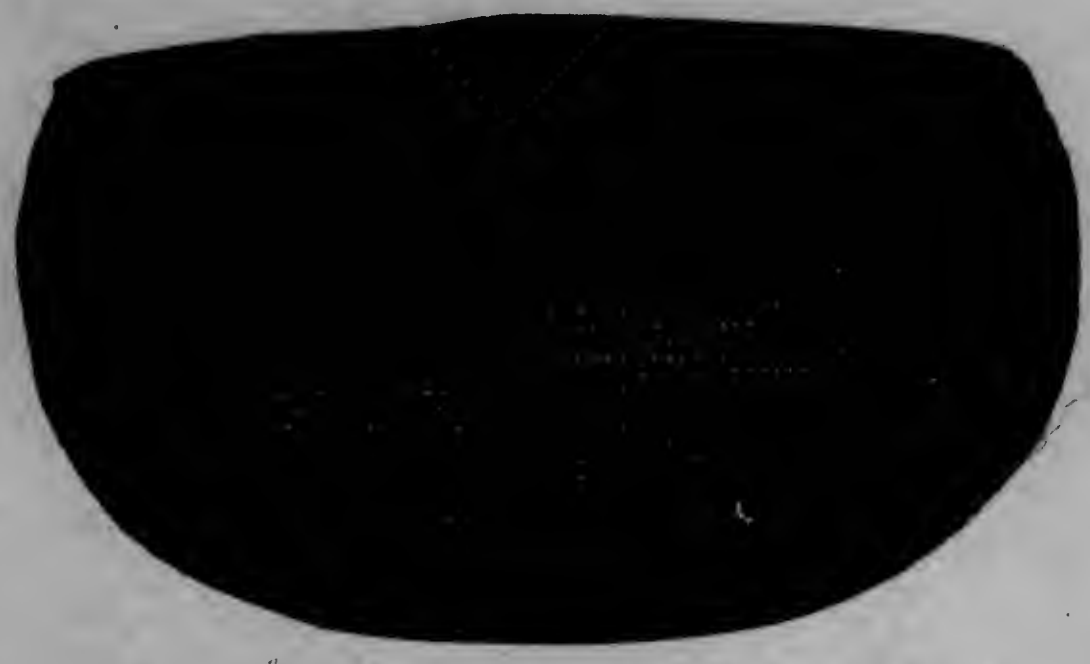


FIG. 122. — Kosh-sho′-o basket with *Yi′-yil* (Falcon) design.

WASHINGTON, D. C.

Basketry: Yurok

C. Hart Merriam
Papers
BANC MSS
80/18 c

B A S K E T S

KLAMATH AND TRINITY RIVERS, CALIFORNIA

Gibbs, in his journal Sept.29, 1851, ~~in Schoolcraft III~~, in writing of the Indians in the vicinity of junction of Klamath and Trinity rivers, says: "The women are adepts in basket-making of various kinds, as well as the making of thread and twine from a species of grass. They also manufacture a very pretty kind of narrow ribbon, by interweaving grass and thread. In this, as well as in their basket-work, they use several colored dyes, apparently of vegetable origin. The same round basket-cap noticed before, is worn by the Klamath women, figures of different colors and patterns being worked into it. . The children are carried in baskets suspended from the head."

--Gibbs, in Schoolcraft, Indian Tribes, III, 142, 1853.

YUROK BASKETS

Hazel shoots are extensively used by the Yurok Indians in basket making. In summer or early fall the hazel brush on the flats is burnt over so that the following spring the young shoots start up from the old roots. In the month of May when the sap rises and the roots begin to grow the women gather them when they are from 1 to 3 feet in height. These sprouts are gathered by the thousands and taken home where men, women, and children join in peeling off the bark; when peeled they are placed in the sun and allowed to bleach and dry, after which they are assorted, according to size and length, tied in bundles, and laid away for future use. The smallest shoots are used in making fine baskets; ~~and~~ the larger ones for making large baskets. (29-30)

The baby baskets are changed in size as the baby grows larger, and the older ones are burned.

To The American Indian by Lucy Thompson, pp. 29-30, 1916

GRASS USED IN MAKING BASKETS BY THE YUROKS

The Yurok Indians of the lower Klamath used a coarse grass in nearly all of their baskets. This kind of grass grows on the ridges and under the tan oaks and fir trees and is called ham-mo.

When a person dies and the body is taken out of the house the others place some of this woven grass over the door on the inside, and the family wear strands of it around their necks to prevent meeting or seeing the spirit of the dead, which hovers around near the body for 5 days.

To The American Indian by Lucy Thompson, p. 96, 1916.

SMALL CEREMONIAL BASKET OF THE YUROK

During the finishing of the Fish ~~Dance~~ Dam in connection with the White Deer Skin Ceremony, the girl called Normer comes out from her hiding place, carrying in the palm of her right hand a small basket containing a small piece of acorn dough, with which she runs swiftly in an easterly direction for a distance of 500 yards to the pole; then, facing it, she goes to the right side and sets the basket on the top of the mound close to the pole.

To The American Indian, by Lucy Thompson, p. 51, 1916.

MORTUARY BASKETS OF THE YUROK

After burying the dead the mourners sometimes place large baskets on the grave. These are turned upside down close up to the sides of the plank and on the ground around the grave. They are secured by driving a stake through the center, thus fastening them to the ground.

On top of the plank are placed basket plates and acorn baskets.

To The American Indian, by Lucy Thompson, p. 79, 1916.

Yurok storage basket episode

Extract from letter from Miss Mary H. Manning dated Feb. 15, 1903.

"An Indian on the lower Klamath named Mitchell had a rather bad reputation amongst his neighbors, as he was not honest and did not provide for himself as the others did. One morning he waked up and

felt a desire for dried salmon. He had no supplies himself, but he knew that he could find it at a place nearby.

At that hour, as he knew, the women were out gathering firewood &c and the men were in the sweat-house.

This neighbor's house was the typical one on the Klamath and Trinity.



A roof covering a space larger than the excavation, so leaving an earthen shelf all round the underground dwelling. On this shelf were large storage baskets, one of which he knew contained a storm of fish. But when he came to the basket the salmon was nearly gone. He could not reach down to it, so he climbed into the basket, ate his fill, and went to sleep.

Meanwhile the women came in, made up the fire, and heated the sä kiä, and all, men, and women, were sitting round the coals, eating and talking. Mitchel awoke, and forgetting where he was, yawned and stretched, by which sudden movement his basket was overturned, and rolled off the ledge to the earthen floor below, into

and through the firm, to the consternation of the rudely scattered breakfasters, and the great detriment of the breakfast.

Mitchell disappeared with a rush and kept out of sight for about two weeks.

The story is vouched for. Mitchell lives near Regina. It is so characteristic that I hope you will excuse its intrusion.

from Hupa to Bidwell

When my transfer came I was collecting material for a list of the Humboldt Co flora, by the request of Professor Jepson. I had not my notes in work sufficiently advanced to go on with it, and as I do not like to lose the result, I hope sometime to be able to return for a while to do some more work. In case I do I shall look very thoroughly into the basket-making and make a complete collection as far as I can, with notes.

I should very much like during the Summer vacation to go to Alturas, Canby, and possibly Fall River, and make collections and notes. The Indian employees are allowed thirty days leave to attend summer school, and thirty days vacation. If I could obtain permission from the commissioner to spend the thirty days at this work instead of at summer school, I should have

sixty days at my disposal and it would be possible to do a really satisfactory amount of field work. Miss Real is so interested in basketry that as such work would be really useful, I might be able to get leave for that purpose, if I had sufficient recommendations. My Superintendent will recommend my leave, but if I could refer to you, and to Mr. Coville or Mr. Chesnut I am certain your influence would have great weight.

I shall secure some specimens of the P. lambertiana and thuja plicata (ch is also used) from my collection at Berkely. I can get some specimens from Hupa also.

I am - again - absolutely sure of the sugar pine - 5-leaved, with shorter leaves than Jeffreyi or sabiana, and long rather light cones - a foot in length and, when expanded about 4 or five inches diameter.

Mr. ~~Chandler~~ Hall of the University (Cal) gave me some notes of books -

" Gray, Asa. Synoptical Flora of N. Am.
{ Vol I. pt 2 and Vol. II pt-1 together in paper
Secretary Smithsonian Institution - $2 -

{ Vol I pt-1 fascicles 1 & 2 Cambridge Botanical
Supply Co. Cambridge Mass $5.20

I suppose both brackets refer to different parts of the same work tho they seem to be published, or at least to be obtained in different places. I should like very much to know what orders are taken up in each, and I should like also to know what authority you follow in nomenclature. There is so much disagreement in this matter that it is not easy to identify - besides which of course, the California classification is far from complete.

Would a collection of the local flora be of use? I am making such a collection (with notes) and it would be easy to take duplicates.

With apologies for trespassing on your time with so long a letter I am

Very truly Yours

Mary H. Manning.

Bear Doctors

C. Hart Merriam
Papers
BANC MSS
80/18 c

Bear Impersonation in the Eastern Pomo Kuksu

Ceremonies.-- Loeb, Pomo Folkways, pp. 376-377, 1926.

The bear impersonator and masan batin[1] always appeared at least once, and usually twice, during the pole ceremony. They made their entrance separately upon summons by the yomta.[2]

The Buraghalaxai, E(butake, N) or bear act occurred in the daytime, usually on the second day of the Eastern Pomo polo ceremony. The yomta notified the bear-initiate of the time of his appearance and the people knew and watched for him. The performer wore a basketry frame with a mouth that could be opened and shut. Bladders half full of water set in the axillae or sometimes in the head were said to

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1) The Eastern Pomo name masan batin as translated means "powerful big". ftnote. p. 377.

2) "The head of the secret society was called yomta. On the coast, it will be remembered, this term included all the members of the secret society." p. 365

give a sound like that of a bear walking. Two stuffed racoons with the tails removed were tied on either side under the forelegs to represent cubs.

The bear advanced from the woods grunting and performed certain manoeuvers in front of the house while a common dance was being performed. He turned to the right, preceeded some twenty feet, rose on his hind paws, dropped backwards, turned, went the same distance to the left, and there did the same. After doing this four times he stopped in the center, whirled about to his left, stood with his back to the house, fell back toward it, leapt to his feet, and approached the door. He made four stops, each time facing about, doing the backward fall and leaping to his feet again. Then he went in, circled the bush house four times in a counter-clockwise direction, and stopped before the center pole. There was no music, but the yomta prayed throughout. Buraghal sat up facing the pole, climbed it, turned and came down head first, turning head over heels four times on the way. Then

he circled the pole four times and made his exit from the bush house.

Origin of bear initiates.--This happened in the days when birds could speak. Wren's father had been killed by a bear..He made a good bow and arrows and took a spear. He said to his brother, "I'm going out to get revenge. If the bear is there we must have a duel." He went to the place. A grizzly jumped out and tried to kill him but Wren was small and active and kept out of the way. He dodged through the bear's legs and when the bear leaped he hid behind a rock. When the bear dashed at the rock, Wren laughed at him. He tired him out, leading him toward the village. He didn't try to kill him. He brought him in where all the people could see, and then he shot. He told the people they might have the bear meat; he would keep the skin. He thought of making a bear disguise. One great hunter before his time had used armor of soap fiber with the ends sticking out to

look like hair, and with it had gone safely through the bear country. Wren asked the yomta if he thought it could be done again. The yomta said, "Yes, you can make a disguise but be careful. If the bears find out they will take revenge. Three or four may come for you at once, so that you can't defend yourself." Wren asked how it should be made. "Fast four days from meat and grease, sleep out where you are going to have your hiding place. When you begin to make it, let me know. I'll say some prayers for you." He told Wren of all the herbs he sould use. The yomta went out and watched Wren make it. It was not complete as they are now. It had only basketry for the head. Later they were improved. The yomta stood off then and watched Wren perform. He told him to run and jump, how to act like a bear,and to defend himself. "Practice four days," he said, "and then you can make your journey. Always carry a little wampum with you. Some one

may see you. You may have to stop and take the head off to drink. Then you will have to make presents of beads so no one will tell. But never kill anyone as the real bears do. There is more than one way to kill people. If you kill you may be killed not as bears do but some other way, by poison or by shooting."

Evidently the impression is created by this story that the bear initiate conception is derived from the beliefs concerning the were-bear.

References to Barrett, Pomo bear doctors, in Loeb, Pomo Folkways, 1926.

"Since Barrett has called the Pomo gauk buraghal a "bear doctor" I shall follow his lead, pointing out, however, that "man bear" or werebear would correspond more closely to the actual beliefs and title." p. 335, Loeb.

"The account which Dr. Barrett obtained on Pomo bear doctors differs somewhat in detail from the material furnished by Benson. Emphasis is laid on the nefarious character of the bear doctor, of his custom of waylaying and killing hunters. While Barrett's material is valuable in giving in detail the beliefs of a community on this matter, it strikes me that the informant sought to perpetrate a fraud. In return for good payment he laid claim to having been a bear doctor himself and to be giving first-hand information on the subject. It is significant to note that Barrett's informant urged the withholding of his name from publication." p. 337 Loeb.

Barrett, Pomo bear doctors.
in Loeb, Pomo, Folkways

"My informant, Benson, has himself seen counting in which five or six of the four thousand bead sticks were utilized. Large counts were commonly performed by the Pomo at the time of deaths and peace treaties. In a myth recounted by Barrett the first bear shaman gave forty thousand beads in pretended sympathy for the victim whose death he had caused."--Barrett, Pomo bear doctors, p. 499.
reference in Leob, Pomo Folkways, p. 230, 1926.

In the bibliography is given Barrett, S. A., 1917a. Pomo bear doctors. This series, XII, 443-465.

Kroeber p. 207 192 / 158 / 34 — 499. / 465 / 34.

Barrett, Pomo bear doctors.
in Loeb, Pomo, Folkways

"My informant, Benson, has himself seen counting in which five or six of the four thousand bead sticks were utilized. Large counts were commonly performed by the [illegible] of [illegible] had caused."--Barrett, Pomo bear doctors, p. 490.

reference in Loeb, Pomo folkways, p. 220, 1926.

In the bibliography is given Barrett, S. A., 1917a. Pomo bear doctors. This series. III. 443-465.

Kroeber p. 207

192
158
34

490.
465
34

Bear Clan Present in four Eastern tribes:

Iroquois

Wyandot

Ojibway

Winnebago

GRIZZLY BEAR SOCIETIES

During the summer of 1922 Alanson Skinner visited Oklahoma where he obtained specimens and information from Sauk and Iowa Indians.

"From the Iowa the entire existing series of gens peace pipe bundles was gathered, in addition to a number of sacred bundles of the Buffalo Doctors and Grizzly [?] Bear Doctors Societies, articles which were supplemented by similar series from the related Oto tribe. From the Sauk no less than fourteen war-bundles of the Wolf, Deer, Turkey, and Bear-Potato gentes were acquired." -- American Anthropologist, N S 4, Vol. 24, No. 3, p. 393, July-September (not issued till December) 1922 .

BEAR DOCTORS

E. W. Gifford in his excellent paper entitled The Northfork Mono, says of Bear Shamans:

"Bear Shamans were common. One of great repute was Old Hooker (Sigurup), for whom Hooker's cove is named. He was finally killed by Eastern Mono in the Bishop region, where he was displaying his powers. Along the road in Hooker's cove there are several places where he appeared as a bear. There is a large flat-topped rock where he danced, and a short distance away is another higher rock where he appeared as a bear after dancing. Another rock around which he danced bears a figure resembling a sheep, formed by moss or by some discoloration of the rock. It is said to have been "put there by Old Hooker" and to be ineffaceable. At one place he, as a bear with his wife, came out of a grove of trees and frightened people. The abundance of bears about Hooker's cove was believed to be due to his presence.

Coupled with their ideas about bear shamans was the lively interest of the Northfork Mono in bears, and much conversation revolved around them. Powers[HS] relates their ideas about bear councils. The informant Tugayau (Old Joaquin) gave the following advice about escaping a bear:

'Do not run from it at first, but throw dirt in its eyes as it approaches. Then while it rubs its eyes, get away as fast as possible or take to a tree. Do not take to a large one which the bear can climb, nor to a small one which it can bend over. Take to a stiff small one with many branches, which the bear can neither climb nor bend over."

Bears were believed to carry away people and marry them. Bear shamans were responsible for the carrying away of women by bears. Children of such unions were half bear, half human."

[HS] P. 398.

Bear Shamans

Kroeber, Hdbk Ind. Calif
516-517 (Yokuts) - 1925

Prob. other refs under other tribes
not looked up by me. — Dorn

: Bear ceremony

Loeb: Eastern Kuksu cult

Univ. Calif. Pub. vol. 33. Feb. 1933
"Hill Maidu" - 142-143.
"N.E. Maidu" - 200 (2 & 8 Secret rites)

Also, See table at end of paper -

: Bear Doctors (Grizzly)

of Pā-we-nan:

See Kroeber, 'The Valley Nisenan'

P. 275. 1929.

Bear Doctors

See Kroeber, Hdbk Ind. Calif. 516-517, 1925.

Bear Ceremony

Gunther, Erna

An Further Analysis of the
First Salmon Ceremony

Univ. Wash. Pubs. Anthropology
Seattle - 1928

(See author's file)

Bear Dancer - "Napa"

Lubi: Eastern Kuksu Cult, 213, 1933.

Bear Ceremony

Loeb: The Western Kuksu Cult

U.C. Berkeley - March 1932

Bear Doctors (p 40) 'Kato'

" (84) 'Wailaki'

" (128) "S.E. Pomo"

Bears and Indians

Folder 1

C. Hart Merriam
Papers
BANC MSS
80/18 c

POLAR BEAR BELIEFS

Vilhjalmur Stefansson, in an article on Icelandic Beast and Bird Lore (Journ. Am. Folk-Lore, Vol. 19, pp. 300-308, 1906), states that the most powerful animal with which the Icelander is directly acquainted is the polar bear, adding that numbers of these animals are sometimes brought within swimming distance of the shore by the great ice-floes from the North.

"The bear is said to have exceedingly warm blood and never to feel the effects of cold. This quality is known as 'bear-warm' and is possessed by some men, but only by those who have, immediately upon birth, been wrapped in a bearskin rug. This belief is a very ancient one in the north, and is found in the old sagas.

"The bear is not really an animal, but a man under the spell of sorcery. This may be known from the fact that the young of the bear, when born, are not cubs but human children. The mother, however, immediately touches them with her paw, whereupon they turn into cubs and remain bears ever after. In one case, however, a man secured a bear child before the mother could touch it, and carried it home. The child grew into a beautiful woman, with no peculiarities but a fondness for the sea. This taste led her often to the seashore, and at one time she was approached by an old bear. The girl showed no signs of timidity and allowed the bear to come near her and touch her, whereupon she was turned into a bear and followed the other one to an

ice-floe and disappeared. The old bear had evidently been her mother.

"Polar bears are very compassionate and intelligent animals, as may be seen from the following story. Just to the north of Iceland lies the little isle of Grimsey, separated from the larger island by a narrow sound. It happened there at one time that all fire on the island had been allowed to go out, and this was at a time when no one there knew how to kindle fire. It was during midwinter, and the sound was supposed to be completely frozen over. Three of the ablest men of the island were chosen to go and seek for fire, and these attempted to walk across on the ice. When half way across they came to a crack in the ice, and, so far as they could see, this crack extended indefinitely to either side. Two of the men jumped across the crack, but the third did not dare try the experiment and was advised by his companions to return home. This he was loath to do, however, and when they were gone he commenced walking along the crack in the ice, to see if he could not find a narrower place where he might jump over. When he had walked a considerable distance and was almost out of sight of the island, there suddenly came up a warm southerly wind, as there often does when the air currents drift across the Gulf Stream, and the ice-field was speedily broken into small bergs, upon one of which the man found himself adrift.

"Towards evening the berg drifted up to a larger float of ice and the man climbed on this and commenced walking about. All at once he came upon a bear and her young lying there in the snow. The bear looked at the man and saw that he was tired and cold; she stood up, walked toward him in a friendly way, and endeavored to make plain to him that she wanted him to lie down with her cubs. This the man did with a good deal of trepidation; the bear then lay down beside him and curled up around him so as to keep him quite warm all night.

"In the morning the bear stood up and motioned the man, as well as she could, to mount on her back. This he did, but the bear shook herself so violently that the man was unable to hold himself on. After a number of rests and trials, alternating, the man, however, finally became able to stay on, and then the bear took to the sea and carried him safely to the island. When they got there the man had two of his finest sheep butchered, tied together by the horns, and placed upon the bear's back. This gift was but a faint expression of the gratitude which the rescued man felt towards his protector, but it appeared to please the bear very much, and she and her cubs undoubtedly had a very pleasant supper together that evening upon the ice-floe, when the mother brought home the gift to her young ones.

"A variant of this story tells that the man lived with the bear five weeks, his food being seal flesh and bear's milk. At the end of this period the ice was for the first time near enough to shore for the bear to swim across.

"A story less creditable to the bear, but reflecting a high degree of intelligence, is told in connection with a knoll known as Dýrhóll (Wild-beast Hill). This hill is close by a road leading over the mountains. A man, in crossing these mountains once, noticed upon the knoll a great bear lying. He was armed with a long staff with a sort of spear point, and when the brute saw this weapon it allowed the traveller to pass unchallenged. A mile or two farther on, the man met another travelling in the opposite direction, and unarmed. He warned the stranger against the bear, and lent him his staff as a defence. When this man came to where the bear was, it recognized the staff, turned about and followed the first man, overtook him finally, killed and devoured him.

"A bear is fair game to any one who meets it, but it is a dastardly thing, and one sure to bring ill fortune, to wound it in any way after it has received a wound which will prove fatal. Men have been known to do this and have never prospered after. Sometimes the dying bear will utter piercing cries. These should be noted, for as many as there are cries so many of the bear's relatives will appear the next year to seek revenge upon the slayers."

Journ. Am. Folk-Lore, Vol. 19, pp. 300-308, 1906.

Lieut. Geo. P. Belden, who lived for 12 years (1855-67?) among the Indians of Montana, South Dakota, and Nebraska, tells the story of how the Crow Indian girl Bassache killed a bear.

"I had employed as cook, an Indian girl named Bassache 385
[at Fort Phil Kearney, 1867]. ...She was a Crow; and one 386
fall, when her tribe was out a-hunting, a startling adventure befell her, she then being a mere child. The village was pitched in a valley, beside a heavily-timbered stream; and the men were killing buffalo, while the squaws were engaged in cutting up and preserving the meat and hides. Bassache had gone out int o the woods to gather berries, and was climbing up a vine on an old tree, to pick some grapes, when, through an opening in the leaves above her head, she saw two great eyes glaring at her from a hole in the trunk. In a moment she knew it was a bear, and began to descend as rapidly as possible; but the bear also slid rapidly down the inside, and came out just as Bassache reached the ground. She started to run, the bear following close at her heels. When she emerged from the timber several warriors who were strolling near the village, saw her, and aimed their guns to shoot the bear, but feared to fire, lest they should hit the girl. Seeing the bear would catch her, they called out to her to lay down; and instantly she dropped, as though she was dead. Bruin came up, smelt her face, and taking his

paw, rolled her over and over. She kept her eyes shut; 385
and presently the bear sat down beside her, as if to meditate upon the matter. Bears will not touch a dead human 386
body; but Bruin seemed to have his doubts as to whether Basache was really dead. Meanwhile, the warriors resorted to various artifices to attract the attention of the bear, and, if possible, draw him off in pursuit of themselves. At length they succeeded and told the girl to run for the village; but no sooner did she rise to her feet than Bruin left the warriors, to pursue Basache. She ran as fast as she could; but the bear was soon again close upon her; when, seeing no chance of escape, she stopped, drew her tomahawk, and, as he came up, dexterously struck him between the eyes, sinking the sharp blade deep into his brain. The brute turned around, fell to his knees, and, roaring furiously, rolled over on his side, and died. So the Indians named the girl, who, before this occurrence, had no name, Basache, 'the bear-runner'."

Belden, the White Chief, or Twelve Years among the Wild Indians of the Plains, Gen. James G. Brisbane, Editor, pp. 385-6, Cincinnati & New York, 1870

INDIANS TALKING TO BEARS

Indians of the Shasta tribe, like those of many other tribes in California, believe that Bears understand the languages of the various tribes, and know what the Indians say when they are talking about them. And some Indians say that they have had conversations with Bears. Thus it is generally known among the Shasta Indians that an old chief known to the whites as 'Shasta Jake,' has talked with Bears. — (1918)

MEWUK GRIZZLY BEAR MYTH

Stephen Powers, in his 'Tribes of California', publishes a Creation Myth of the Mewuk Tribe, in which Coyote, after having created the world, called a council to deliberate on the creation of man. They sat in a circle in the forest, with the Mountain Lion at the head. On his right sat the Grizzly Bear, next, the Cinnamon Bear, and so on according to rank. The Lion wanted to have man created with a mighty voice like his own, but the Grizzly said it would be ridiculous to have such a voice, for the Lion was always roaring with it and scared away the prey he wished to capture. He said man ought to have prodigious strength and move about silently but swiftly, and be able to grab his prey without making a noise. The Coyote, commenting on the remarks of the others, said that the Grizzly Bear had some good points, one of which was the shape of his feet which enabled him easily to stand erect. He was therefore in favor of making man's feet nearly like the Grizzly's. The Grizzly also was happy in having no tail, for he [Coyote] had learned from his own experience that that organ was only a harbor for fleas.

Stephen Powers, Tribes of California, pp. 358-359, 1877.

Ibid, p. 358.

GRIZZLY HUNTING BY CALIFORNIA INDIANS

Stephen Powers, in writing of the so-called Mono Indians, a branch of the Southern Piute living at North Fork San Joaquin River, states: "They pursue and slay the Grizzly Bear in single-handed combat, or in companies, with bows and arrows, but the Yokuts hold that animal in mortal terror, and refuse even to partake of its flesh when slain." [1]

These same Indians in speaking of Bear-scratched trees say: "Once in awhile the grizzly bears assemble in a council, great and small together, and sit down in a circle in the forest with some huge Old Ephraim occupying the post of honor as chairman. There they sit a long time, bolt upright on their tails, in a silence as profound as that of a Quaker meeting. After awhile the old chairman drops down on all-fours and goes to the tree, rears up and hugs it with his fore-paws, and dances around it. After him the next largest one takes his turn, then the next, and so on, down to the cubs. When a Mono hunter sees them in a council thus, or perceives by the indications that they have recently held one, he hastens home and notifies his companions of the circumstance. They consider that the bears hold these councils for the purpose of making war on them, and for a certain number of days after the discovery is made they carefully refrain from hunting the animals, or even from firing off a gun where they would be likely to hear it, lest they should enrage them. The younger Indians laugh at this story." [2]

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[1] Stephen Powers, Tribes of California, pp. 397-398, 1877.
[2] Ibid, p. 398.

BLACK BEAR IN OSAGE MYTH

In some Osage traditions transcribed by J. Owen Dorsey, Káxe-wáhü-saⁿ, the Black Bear, is mentioned a number of times. We are told that when the ancestors of the Bald Eagle people came to the earth, they alighted on the Sycamore tree, as the surrounding country was under water. When the water was dried up, the Bald Eagle people alighted on the ground, where they met Káxe-wáhü-saⁿ, the Black Bear, who offered to become the servant of the Tsiou wactaxe people, one of the three divisions of the people, so he was sent to the Red Star, then to a star near the Morning Star, and then to the Sun, Moon, and Seven Stars. As the people journeyed, the Black Bear said to the leader of these people, "Brother, I see a man's trail. Here is the man" and so on.

In the same paper a good deal is said of some mythical children who were not yet human beings. The Black Bear came to the people and stood. He went to the mysterious one of day and said: "Ho, grandfather! the children have no bodies," and so on, with many repetitions. So the Black Bear went to the Bowl of the Great Dipper, and said: "O grandfather! the children have no bodies!" The reply was: "I have an everlasting road(in which I must keep); I am not the only mysterious one; you must still seek for help." Then the leader

said to the Black Bear: "O Káxe-wáhü-sa", my younger brother! we must still see what can be done." Then he went to the Seven Stars and said, "Ho grandfather! the children have no bodies." And so on.

J. Owen Dorsey. Osage Traditions. 6th Ann. Rept. Bureau Ethnology (for 1884-1885), pp. 377-395. 1888.

THE BEAR IN THE MIGRATION MYTH OF THE NAVAHO

According to the late Dr. Washington Matthews, the Goddess of the West, Estsánatlehi, became the wife of the Sun, by whom she was sent to dwell in the western ocean, where she lived for a time in a floating home on the sea. When some of her people were about to depart on a difficult mission, she called them to council and said: "It is a very long and dangerous journey that you are about to undertake, and it is well you should be protected on the way. I will give you five of my pets for guardians;" so she gave them a Bear, a great serpent, a deer, a puma, and a porcupine. During the journey, which was a long one, they stopped several days at a spring to the east of San Francisco mountains, where they built a stone wall, and where the Bear killed some rabbits. Proceeding on the way the snake and porcupine proved of no use and were left behind; so were the deer and puma, until at the end of their long journey the Bear was the last pet retained. When the journey was done they said to him: "Our pet, you have served us well; but we are now safe among our friends and need your services no more. If you wish you may leave us. There are many of your kind in Tcùckai (the Chusca Mountains). Go there and play with them." So they turned him loose in Tcùckai, and Bears have been very abundant there ever since.--Journal Am. Folk-Lore, Vol. 3, pp. 95-99, April-June, 1890

BEAR CLAN OF THE HOPI

Dr. J. Walter Fewkes, in his recent paper entitled 'Designs on Prehistoric Hopi Pottery', when speaking of the "historical development of the Hopi living near or on East Mesa," states: "We know little of the group of people who first settled here except that they belonged to the Bear clan, which is traditionally referred to the eastern pueblo region." (216)

On a subsequent page, he states that "the earliest clan to settle Walpi was the Bear, coming from the east." (264) And further, "When the Snake clans arrived at Walpi they found the village of Bear people living on the terrace at the base of the East Mesa." (265)

J. Walter Fewkes, Designs on Prehistoric Hopi Pottery, 33d Ann.Rept.Bureau Ethn.(for 1911-12), pp. 216, 264, 265, 1919.

CREATION MYTH OF THE OKWANUTSU SHASTA
Relating to Mt. Shasta and the Grizzly Bears

Joaquin Miller, in his book entitled 'Life Amongst the Modocs' published in London in 1873, devotes Chapter XIX to the Indians' account of creation, the Indians in question being evidently Dixon's Okwanutsu living on the south side of Mt. Shasta.

The story of the Grizzly Bear and the Great Spirit living on Mt. Shasta begins on page 242 and ends on 246.

GRIZZLY BEAR GAME OF THE OGALALA

Louis L. Meeker, in an article on Ogalala Games, describes the Grizzly Bear Game, Mato woskate, as follows:

"Two dagger-like sticks (Fig. 15) are held in the hands like two daggers, but represent bear's claws. One or more boys have the claws. The others have 'houses' one stick high. The bear cannot go over a stick, but may go under if he can lift it without using his hands, i.e., with his head. To do this he digs with the wooden claws like a dog, and while he digs the man runs and the bear gives chase. The game is for the bear to touch a man with the claws, when the man touched must take them and be a bear in exchange with the former bear, who becomes a man."

Bull. Free Museum Science & Art, Univ. of Pa., Vol. 3, No. 1, p. 32, fig. 15, Jan. 1901.

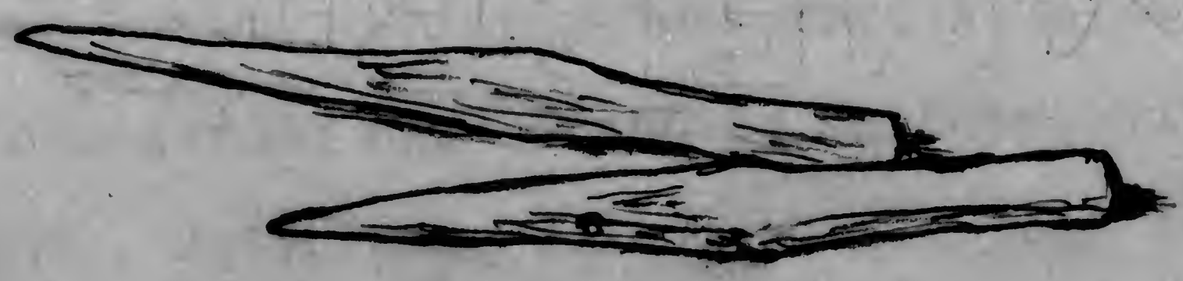


Fig. 15. Length 11¼ inches

BEARS AMONG THE SHASTE

Dixon, in his elaborate paper on 'The Shasta', states: "Bears were hunted for food, and were quite numerous throughout the area." [424]

And adds that deer and Bear meatwere dried. [427]

"Bear-meat was dried somewhat differently from deer-meat, being cut into long strips, cooked in boiling water, and then dried. In such cases, the whole animal was generally rolled on to the fire, to singe off the fur before being cut up. In other cases., the bear would be skinned, leaving all the fat possible on the hide. Ropes or sticks were then fastened to the hide [428] (to the legs and sides, each man holding a rope or stick), and the hide was held over the fire. As the hair burned off, the hide began to shrink; then, when all the hair was gone, the hide was cut up, each person who held a rope getting a share. The skin and fat adhering were then roasted, and eaten. Grizzly-bear meat when eaten must never be tossed from one person to another, but carefully handed about. Failure to do this would lead to the offender being attacked by grizzlies."

Hunting-dogs were kept by the Shaste, and "To make [431 them brave, the 'Grizzly Song' was sung to them, and they were then also supposed to be able to scare game, just as the grizzlies scare people."

"Both the black and the grizzly bear were hunted. For the former, men had to sweat for five days before starting out on the hunt, using fir-twigs on the coals, [432] to give the body an aromatic odor. After this preparation, the hunters would go to the bear's den, talk to the bear for some time, and beg him to come out and be killed. In the case of grizzlies, the hunters had to dance the war-dance before starting out, just as if they were to hunt a human enemy. Reaching the den, a number of short, sharp stakes were driven into the ground in front of the opening, and then, as the bear came out and was engaged in tearing down and clearing out of the way this obstruction, he was shot under the neck."

The proceeding in the case of a man bitten by a Grizzly Bear is described on pages 484 and 485.

Dixon, The Shasta, Bull.Am.Mus.Nat.Hist., Vol. 17, part 5, pp. 424, 427-428, 431, 431-432, 484-486, July 1907.

In another publication, Dixon gives a number of interesting Shaste myths, among them one on 'Lizard and the Grizzly Bears,' another on 'Coyote and the Grizzly Bears.'

Shasta Myths, Journ. Am. Folk-Lore, Vol. 23, pp. 18-19; 26-27 [pagination from separate], January-March 1910.

GRIZZLIES IN CHUSCA MOUNTAINS

The late Dr. Washington Matthews, noted for his important contributions to knowledge of the Navaho Indians, remarks in connection with a myth in which a Grizzly accompanied a band of early Navaho to the Chusca Mountains. (The Indians addressed him, saying: "'There are many of your kind in Tcùckai (the Chusca Mountains). Go there and play with them.' So they turned him loose in Tcùckai, and bears have been very abundant there ever since."

Washington Matthews, Journal Am. Folk-Lore, Vol. 3, No. 9, p. 99, April-June, 1890.

INDIAN BEAR OFFERINGS

Dr. John R. Swanton of the Bureau of Ethnology says in regard to one phase of the attitude of Indians toward bears; "Offerings of bears, or rather the skins and skulls of these animals, are referred to among the Iroquois and Algonquian tribes of the N. E. forest country, being mentioned as far W. as the Il Illinois. A kind of bear sacrifice also existed along the N. Pacific coast and the neighboring mountain region."-- J. R. Swanton in Hdbk.Am.Indians, Vol.2, p.403, 1910.

BEAR IN IROQUOIAN CREATION MYTHS

In the Iroquoian Cosmology recorded by Hewitt, it is stated in the Onondaga version that a number of animals, enumerated in detail, paid a visit to the Great Chief; among them was the Bear. [174]

And in the Mohawk version it was said: "Different animals were severally asked to volunteer to aid man. Whichever of them would give ear to this, would say to it: "I, I think, will volunteer." Thereupon they would customarily ask him, saying: "Well then, permit us to see in what way thou wilt act when thou protectest they offspring." The Bear, therefore, volunteered. Now then he acted so rudely that it was very marvelously terrifying. The manner in which he would act ugly would, I think, kill people. Thus, indeed, he exhibited to them how he would defend his offspring." [303]

J.N.B. Hewitt, Iroquoian Cosmology, 21st Ann.Rept. Bureau Ethn.(for 1899-1900), pp. 174, 303, "1903" 1904.

BEAR MYTHS OF THE COOS INDIANS OF OREGON

Among the Coos Indians is a story of a lazy girl who lived at a place called Kuwaitc. She was so lazy that no one could ever make her work. The people shut her up for 5 days without anything to eat or drink; but she had a little brother who brought her a little water and food. In the meantime, hair began to grow on her shoulders and arms and her finger-nails and teeth grew, and she turned into a Bear. Then she went out and tore up her mother and father and the other inhabitants of the little village.[1]

Another tale of the same people relates that a young girl who had gone out to pick berries, met a fine-looking man who invited her to his house. She went with him and became his wife. In her husband's house she saw many Bears and soon her husband himself turned into a Bear, which made her feel badly.[2]

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[1] Traditions of the Coos Indians of Oregon, Journ. Amer. Folk-Lore, Vol. XXII, pp. 33, 37, Jan.-March 1909.

[2] Ibid, p. 37

DAKOTA BEAR MYTHS

Among the Dakota myths published by Clark Wissler, is one which recites that a young girl whom a certain young man wished to marry would not consent until he would bring her the Pté-ho-i-yá-pi. What and where this was, he did not know. After inquiring in vain for a long time, he was finally told by an old woman that it was far away in the West. Accompanied by another young man and his younger brother, they set out on the quest. After a long time, they came to a sleeping bear. "The young men said to the younger brother, 'You jump on the bear's back and hold him.' So the younger brother sprang upon the bear and held him by the neck. The bear sprang up on his hind feet and struck wildly in the air with his paws. The younger brother was frightened, and began to cry, but held on tightly until the bear quit struggling. Then the younger brother spoke to the bear, saying, 'My grandfather, I will give you an eagle feather.' And he tied the feather upon the head of the bear. "Now, I shall paint you," he said. Then he painted the hair of the bear. When this was done, the young men addressed the bear, and explained their object to him. The bear said, "I am the keeper of the thing you seek. I will use my power to aid you. Stop here on your return.'"

Am. Anthropologist, Vol. 20, p. 129, 1907.

Lieut. Geo. P. Belden, who lived for 12 years (1855-67?) among the Indians of Montana, South Dakota, and Nebraska, tells the story of how the Crow Indian girl Basache killed a bear.

"I had employed as cook, an Indian girl named Basache (385
[at Fort Phil Kearney, 1867]. ...She was a Crow; and one (386
fall, when her tribe was out a-hunting, a startling adventure befell her, she then being a mere child. The village was pitched in a valley, beside a heavily-timbered stream; and the men were killing buffalo, while the squaws were engaged in cutting up and preserving the meat and hides. Basache had gone out into the woods to gather berries, and was climbing up a vine on an old tree, to pick some grapes, when, through an opening in the leaves above her head, she saw two great eyes glaring at her from a hole in the trunk. In a moment she knew it was a bear, and began to descend as rapidly as possible; but the bear also slid rapidly down the inside, and came out just as Basache reached the ground. She startedto run, the bear following close at her heels. When she emerged from the timber several warriors who were strolling near the village, saw her, and aimed their guns to shoot the bear, but feared to fire, lest they should hit the girl. Seeing the bear would catch her, they called out to her to lay down; and instantly she dropped, as though she was dead. Bruin came up, smelt her face, and taking his

paw, rolled her over and over. She kept her eyes shut; 385
and presently the bear sat down beside her, as if to meditate upon the matter. Bears will not touch a dead human 386
body; but Bruin seemed to have his doubts as to whether Basache was really dead. Meanwhile, the warriors resorted to various artifices to attract the attention of the bear, and, if possible, draw him off in pursuit of themselves. At length they succeeded and told the girl to run for the village; but no sooner did she rise to her feet than Bruin left the warriors, to pursue Basache. She ran as fast as she could; but the bear was soon again close upon her; when, seeing no chance of escape, she stopped, drew her tomahawk, and, as he came up, dexterously struck him between the eyes, sinking the sharp blade deep into his brain. The brute turned around, fell to his knees, and, roaring furiously, rolled over on his side, and died. So the Indians named the girl, who, before this occurrence, had no name, Basache, 'the bear-runner'."

Belden, the White Chief, or Twelve Years among the Wild Indians of the Plains, Gen. James G. Brisbane, Editor, pp. 385-6, Cincinmati & New York, 1870

BEAR TRACKS IN INDIAN PICTOGRAPHS OAKLEY SPRINGS, ARIZONA

G.K.Gilbert in an article on Indian Pictographs states that Bear Tracks are among the subjects most frequently presented in the drawings of the Mokis at Oakley Springs, 50 miles NE of the Moki Villages, or Privonce of Tusayan, in Arizona. He writes:

"Many of the totemic drawings show a conventional character. For example:The bear-tracks at Oakley Springs is a curved semi-lunar figure with five curved lines springing from the straight side and standing for toes; while the bear-track at Temple Creek is a sculpture representing the actual indentations of the sole and claws of a bear's foot."

G.K.Gilbert, Some Indian Pictographs, Abst. Trans. Anthropol. Soc., Wash., p. 5, (1880-81), 1881.

THE UTE BEAR DANCE

One of the oldest most picturesque ceremonies of the Ute Indians is the Bear Dance. Verner Z. Reed, who was privileged to be present at this ceremony in March 1893, published an account of it in the American Anthropologist, from which the following extracts are taken:

"In all the picturesque West there is probably (237) nothing more picturesque than the sacred Bear dance of the Ute. The one I attended was held in the valley of the Rio de los Pinos, a beautiful little tributary valley of the great San Juan, with the mighty panorama of the towering La Plata mountains always in view. Groups of tents were scattered over a distance of a mile or more. Far away over the mesas could be seen the caravans, groups and individual Indians, coming to the camp to participate in the dance. An inclosure of evergreen boughs was erected near some tall cottonwood trees, and everywhere were Indians dressed in their best and on their best behavior, gathered together from the ends of the reservation for the purpose of assisting in the ceremonies."

"The Utes believe that their primal ancestors were (238) bears; after these came a race of Indians, who, on dying, were changed to bears, and as bears they roamed in the forests and mountains until they died, when they went to

the future land and lived with the shades, preserving the forms of bears, but having human wisdom and participating with the Indians in the pleasures of immortality. It is believed that this transmigration ceased long ago, but the bears of the present are believed to be descendants of the Ute bears of old, and are therefore related to the Indians. Bear worship, in one form or another, tinges many of their ceremonies. They regard the bear as the wisest of animals and the bravest of all except the mountain lion. They believe that bears possess wonderful magic power; that they can convey intelligence over long distances by means of po-o-kan-te, or magic. They believe that the bears are fully cognizant of the relationship existing between themselves and the Utes, and their ceremony of the Bear dance, being a form of animal worship, assists in strengthening this friendship. As the Utes consider that they are a higher order of beings than the bears, one of the purposes of the dance is to assist the bears to recover from hibernation, to find food, to choose mates, and to cast the film of blindness from their eyes. Some of the other motives of the ceremonies are to charm the dancers from danger of death from bears, to enable the Indians to send messages to their dead friends who dwell in the land of immortality, and one or two minor ceremonies are performed usually for the purpose of healing certain forms of sickness.

"The Bear dance is always held in the month of March, that being the time when the bears recover from hibernation. In former times the dance was more exactingly observed than it now is, and a dance was often held annually by each one (239 of the Ute tribes. Of late years, however, a dance given by any one of the main tribes is deemed sufficient." . . . .

"When the music begins, the noise sounds in the (241) little cave-like hole under the drum, and a song of incantation is sung that is believed to transport this noise to the caves of the bears in the mountains and to transform it to thunder. It is believed that this thunder arouses the bears slightly, but that they are sluggish from the long hibernation and do not become fully awake at first. On this account the dancing lasts but an hour or two the first day.

"The female bear chooses her mate, and in the dance the women choose their partners. When a woman desires to dance with a man, she approaches him and plucks his blanket, and then sedately takes her position in line with the other women and awaits his coming.". . . .

"The duration of the dance--four days and one night--(242) is fixed by the time required by bears to recover from hibernation. On the second day the bears become quite wakeful and their powers begin to return to them; therefore on the second day of the dance there is much more festivity than on the first. It is believed that the bears leave

their caves toward the close of the second day of the dance, and that the female bears begin dancing to trees. On the third day it is believed that the bears have mated (after preliminary dancing), and that they wander in the forests seeking food; so on the third day the Indians dance from early morning till sundown with little cessation. The night of the third day is the time of the night dance, as it is believed that the bears, driven by hunger, wander all night long in search of food."

Verner Z. Reed, Am. Anthropologist, Vol. 9, No. 7, pp. 237, 238-239, 241, 242, July 1896.

The placing of skulls of bears on poles or trees by ~~the~~ Indian tribes in northern Canada is well known and has been mentioned by various authors; and Cabot discovered the same practice in Labrador.

An excellent illustration, showing a skull firmly bound by wyths to two poles, was published in 'Rod and Gun in Canada' for July 1923, p.123. It stands on the shore of Onamakawash Lake, northern Ontario, and is said to have been there for many years, exposed to all weather.

COYOTE AND THE GRIZZLY BEAR

There was a she-grizzly bear who was always angry. One day she was travelling through the woods and there she came to a camp of Indians. Soon she began to eat them all. In the evening, when she returned home, she had a bad headache. During the night she became very sick because she had eaten a great many Indians. She lay in bed for a week and almost died. She wanted Coyote to come and heal her. People told Coyote that she wanted him because she was very weak and could not stand up alone. But Coyote answered: "I do not care if she dies. It would not hurt me or anybody else. Everybody would be glad of it." But his wife told him to go in company with some others. So he went to the sick one who had sent for him.

After a time he came to the house where the Grizzly Bear was. He healed her. He told her the reason she was sick was from eating too many choke-berries. He thought all the people would run away from the Grizzly Bear if he told her she had eaten the people. Now, when he was all ready to run off, he told her she was sick from eating Indians.

The Grizzly Bear jumped up and chased Coyote. He ran up the hills; he ran down the valleys; he ran through the woods. At last he changed himself into a buffalo eating grass by the trail.[1] Grizzly Bear thought she would catch Coyote, no matter

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[1] See Dorsey, The Pawnee, p. 429, for example of transformation into a person who gives wrong advice.

into what animal he changed himself. Now, she saw the buffalo and was going to kill it, when she saw the tracks of Coyote going right by. When she had passed by, he changed himself back to his own form. He called after the Grizzly Bear and said, "You are only a foolish old animal; you can never catch me." When the Grizzly Bear heard Coyote's voice she quarrelled with him and ran after him again.

After a while Coyote turned himself into an old man who had small-pox. He was in a house by the trail. His clothes were old and torn. When the Grizzly Bear came up she looked into the house. She asked the man if any one had passed. He told her a man had crossed the river. She saw the bridge with tracks on it. The bridge was made of willows. Now, she thought she could get across on that bridge, so she walked on it. She broke the bridge, fell into the water, and was drowned.

Then Coyote turned himself into his old form and went back to the people. He told them he had killed the Grizzly Bear.

Herbert J. Spinden, Myths of the Nez Percé Indians, Journ. Am. Folk-Lore, Vol. XXI, pp. 17-18, 1908.

THE STRIPES OF THE CHIPMUNK

Dr. Franz Boaz alludes to an Indian belief that the markings on the back of the Chipmunk are "due to the fact that at an early time the Grizzly Bear scratched its back". In explanation he adds: "events which once happened in early times settled for once and all the form in which the same kind of event must continue to occur. For instance, when the Bear produced the stripes on the Chipmuhk by scratching its back, this determined that all Chipmunks were to have such stripes". (Handbook American Indians, Vol.2, pp.366, 367, 1910.)

GRIZZLY BEAR SOCIETIES

During the summer of 1922 Alanson Skinner visited Oklahoma where he obtained specimens and information from Sauk and Iowa Indians.

"From the Iowa the entire existing series of gens peace pipe bundles was gathered, in addition to a number of sacred bundles of the Buffalo Doctors and Grizzly Bear Doctors Societies, articles which were supplemented by similar series from the related Oto tribe. From the Sauk no less than fourteen war-bundles of the Wolf, Deer, Turkey, and Bear-Potato gentes were acquired." -- American Anthropologist, N S 4, Vol. 24, No. 3, p. 393, July-September (not issued till December) 1922 .

"The bear enjoys a large measure of respect from all savage races that come in contact with it, which shows itself in apologies and in festivals in its honour. The most important developments of the cult are in East Asia among the Siberian tribes; among the Ainu of Sakhalin a young bear is caught at the end of winter and fed for some 9 months; then after receiving honours it is killed, and the people, who previously show marks of grief at its approaching fate, dance merrily and feast on its body. Among the Gilyaks a similar festival is found, but here it takes the form of a celebration in honour of a recently dead kinsman, to whom the spirit of the bear is sent. Whether this feature or a cult of the hunting type was the primary form, is so far an open question. There is a good deal of evidence to connect the Greek goddess Artemis, with a cult of the bear; girls danced as 'bears' in her honour, and might not marry before undergoing this ceremony. The bear is traditionally associated with Bern in Switzerland, and in 1832 a statue of Artio, a bear goddess, was dug up there."--Enc. Brit. 11th Ed., Vol.2, p.51, 1910.

Lieut. George P. Belden, who lived for twelve years (1855-67 ?) among the Indians of Montana, South Dakota, and Nebraska, at first as a hunter and trapper and later as a soldier in the U.S.Army, writes as follows about the Crow superstition about the Bear:

"The Crow Indians will neither trap nor hunt the 137
bear. They believe it is bad luck to kill a bear, and will not touch the food. A party of hunters, who induced the Crow chief, Iron Bull, to eat bear meat by representing to him that it was roast beef, came near paying with their lives for the deception, for the old chief found out the trick that had been put upon him, became very wroth, and it took a present of several ponies to get the bad medicine out of him. The Crows say the bear has a spirit in him, and to kill it offends the great Wa-ccm Ton-ka. If a Crow meets a bear, when out hunting, he will go around him, 138
and if the bear attacks him, he will run away.

The Sioux both hunt and kill the bear, and are very fond of the meat. They use the skin for robes, and wear the claws strung around their necks as ornaments."

Beldem, the White Chief, or Twelve Years among the Wild Indians of the Plains, Gen. James S. Brisbin, Ed., pp.137-8, Cincinnati & New York, 1870

PLAINS INDIANS NAMED BEAR

Among the multitude of Indians whose names in part or in whole were derived from the Bear are:

Bear Above	Cheyenne
Bear Feathers	
Bear Making Trouble	Sioux
Bear Man	Cheyenne
Bear Shield	
Bear that scatters [his enemies]	Brule Sioux GBG
Bird Bear	Cheyenne
Black Bear	Cheyenne
Bull Bear	
Brave Bear	Cheyenne
Coal Bear	Cheyenne
Feathered Bear (wearing plume)	
Good Bear	Sioux
Gray Bear	
High Bear	Cheyanne
Leading Bear	Apache GBG
Lone Bear	Cheyenne
Many Bears	Head Chief Gros Ventres of the Prairie
Old Bear	Cheyenne
Old Bull Bear	Cheyenne
One Bear	Cheyenne
Poor (Lean) Bear	Apache
Prairie Bear	Cheyenne

Roan Bear	Cheyenne
She Bear	Cheyenne
Sitting Bear	Kiowa
Spotted Bear	
Starving Bear	
Swift Bear	Sioux ?
Ten Bears	Comanche chief
Three Bears	Sioux
White Weasel Bear	Cheyenne
Yellow Bear	Arapaho

G. B. G.

THE BEARS WANTED DARKNESS

The genesis myth of the Jicarilla, according to James Mooney, contains the following interesting account of the early struggle for light and darkness:

"It was dark in the underworld, and they used eagle plumes for torches. The people and the animals that go about by day wanted more light, but the night animals--the Bear, the Panther, and the Owl--wanted darkness. They disputed long, and at last agreed to play the käyoñ'ti[1] game to decide the matter. It was agreed that if the day animals won there should be light, but if the night animals won it should be always dark.

"The game began, but the Magpie and the Quail, which love the light and have sharp eyes, watched until they could see the button through the thin wood of the hollow stick, and they told the people under which one it was. They played once, and the people won. The morning star came out and the Black-bear ran and hid in the darkness. They played again, ahd the people won. It grew bright in the east and the Brown-bear ran and hid himself in a dark place. They played a third time, and the people won. It grew brighter in the east and the Mountain-lion slunk away into the darkness. They played a fourth time, and again the people won. The Sun came up in the east, and it was day, and the Owl flew away and hid himself."

Am. Anthropologist, Vol. XI, p. 198, 1898.

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[1] Käyoñ'ti: a sort of "thimble and button" game, in which one party hides the button under one of several closed wooden tubes or thimbles, and the other party tries to guess under which thimble it is. There is a score of 104 tally-sticks.

HOW THE WREN SECURED A GRIZZLY BEAR FOR A PET

Pliny Goddard, in his Lassik Tales, tells of a wren who continually dreamed of leading home a grizzly bear as a pet. The wren began to store up marrow until it had saved five crates full, continuing to dream of the bear. When he had the five crates full, he tied them together and walked off with them. He saw where a small bear had gone along, but turned away saying, "I don't want a small one." Then he came to a hill where a large one had gone, and followed. The bear jumped out at him. "Come, my pet," he called. The bear nearly caught him, but he held out some marrow saying, "Come, my pet." The bear then came to him. He put an elk-hide rope around his neck and tried to lead him, but the grizzly hung back. "My pet," he repeated. Then the grizzly came along with him, and he led him into the house, whereupon his grandmother was so frightened she ran away. The wren taught the grizzly to guard his house. He said, "Strangers will come to steal, but my kinsfolk will come and roast the meat and eat it here. Those (who do that way) you will know to be my kinsfolk." One day when the wren was away, Coyote came along. The bear jumped out, caught Coyote by the cheek, and dragged him into the house.

Journ. Am. Folk-Lore, Vol. 19, pp. 137-138, 1906.

BEAR ORNAMENTS FROM OHIO MOUNDS

An article ~~on~~ entitled "The Art of the Great Earthwork Builders of Ohio" by Charles C. Willoughby contains several plates in which the claws and other parts of bears are shown: Plate 1, b and c, ~~figures~~ bear claws in copper and incised on bone; Plate 6, i and l, bear claws engraved on cylindrical bones; Plate 8, g and h, ~~represent~~ apparently, front views of bears showing head, forelegs, and claws, along with other conventional designs, carved on circular disks of shell; Plate 9, b, ~~gives a~~ profile view of the upper part of a bear from nose to rump.

√ Holmes' Anniversary Volume, 469-480, 1916; reprinted in Smithsonian Report for 1916, 489-500, Jan. 1917.

BEAR BELIEFS AND PRACTICES
THLINKIT INDIANS

Albert P. Niblack: Coast Indians of Southern Alaska and northern British Columbia, p.301, 1890.

In. Rept. U.S.National Museum for 1888, 1890.

(copy in BC file)

B E A R

PICTOGRAPHY:

"The artistic skill of the North American Indians was not, as a rule, directed to represent the forms of animals with such accuracy as to allow of their identification as portraitures. Instead of attempting such accuracy they generally selected some prominent feature such as the claws of the bear, which were drawn with exaggeration, or the tail of the mountain lion which was portrayed of abnormal length over the animal's back. Those animals were, therefore, recognized by those selected features in much the same manner as if there had been a written legend -- "this is a bear" or "a mountain lion," the want of iconographic accuracy being admitted."--- G.Mallery: 10th Ann.Rept.Bur.Eth.for 1888-89: pp.209-210, 1893.

BROWN BEAR PICTOGRAPHS

PICTOGRAPHS— HAIDA OF ALASKA

"Whether produced in painting, tattooing, or relief ~~x~~ carving, the designs are somewhat conventional. However rude the outline, there are for some animals certain conventional signs that clearly indicate to the initiated what figure is meant. With the brown bear it is the protruding tongue; with the beaver and wolf it is the character of the teeth; with the orca, the fin; with the raven, the sharp beak; with the eagle, the curved beak, etc." ---"A.P.Niblack. Coast Indians of Southern Alaska and Northern British Columbia. In Rept.U.S.Nat. Museum, 1887-'88, p.521." (Quoted by G.Mallery: 10th Ann.Rept. Bur.Eth.for 1888-89: p.47, 1893.)

B E A R H U N T I N G

ALASKA:

"Fig.463, also drawn by Naumoff [an Alaskan consulted by Hoffman in San Francisco, 1882], means 'discovery of bear; assistance wanted.'

When a hunter discovers a bear and requires assistance, he ties together a bunch of grass, or other fibrous matter, in the form of the animal and places it upon a long stick or pole which is erected at a conspicuous point. The head of the effigy is directed toward the locality where the animal was last seen.

This device is used by most of the Alaskan Indians."--

G.Mallery (after material collected by Hoffman): 10th Ann. Rept.Bur.Eth.for 1888-89: p352, figs.462-463, 1893.

Walter McClintock, in his book entitled The Old North Trail, tells the following story, which was related to him by an Indian who had it from Mad Wolf, a Blackfoot.

An Indian woman who had gone to a stream for water returned hurriedly, and told the Indians that she had seen an enemy.

"Mad Wolf and the other chiefs hurriedly seized their rifles and ran down to the stream just in time to see a small party of Gros Ventres emerging from the forest. The Blackfeet opened fire and killed all except their leader. He stood his ground until his ammunition gave out, when he took refuge in the underbrush.

Our people clipped the branches off all around him with their bullets, but could not hit him. Finally they made a charge, but the Gros Ventre chief fought savagely with his knife, roaring all the time like a grizzly bear at bay and calling to the Blackfeet 'Come on, I am not afraid. My name is A-koch-kit-ope and my medicine is powerful.' When day broke, our [p. 54] people were uneasy, thinking the Gros Ventre chief might have supernatural power. They told him he was free to go, but they would scalp the others. A-koch-kit-ope replied, 'No, they are my brothers and I will not leave them.' Feeling thirsty, he walked to the river and drank, daring any of the Blackfeet to

stand forth for a hand-to-hand conflict. When our people finally killed him, they discovered that the grizzly bear was his medicine. He had a grizzly claw tied in his front hair. The Blackfeet were so afraid that some of his power might escape, that they built a fire and burned A-koch-kit-ope's body. If a spark or coal flew out, they carefully threw it back into the fire, to prevent the possible escape of any of his power. They scalped the other dead Gros Ventres and had a scalp dance around the fire.

When the fire had burned out, the Blackfeet hurriedly moved camp. But in spite of their precautions, A-koch-kit-ope transformed himself into an enormous grizzly bear and followed them. He came upon the Blackfeet when they were pitching camp, killing some, while the rest escaped by flight.

The next spring when our people went up the canyon to cut lodge poles, they camped again near the big fir tree in the same park. Early in the night, while the horses were still picketed close to the lodges, an enormous grizzly bear came into camp. The horses were frightened and stampeded, just as ours have done. The dogs attacked him, and he killed some of them and put the others to flight. The people were afraid to shoot, because they recognized the bear as A-koch-kit-ope. He appeared beside the fir tree, where the year before the Gros Ventre medicine

man had hung his war bonnet. The grizzly boldly went through camp [P. 55] eating all the food he found and tearing to pieces hides and parfleches. Whenever our people camp near the fir tree in the canyon they see the medicine grizzly, whom they have named A-koch-kit-ope. He comes only at night and disappears before daybreak. The Blackfeet know his medicine is strong and are afraid to shoot at him. When we made peace with the Gros Ventres, we told them about this medicine grizzly and they said that he was A-koch-kit-ope, their great medicine man. They declared he could not have been killed, if all of his followers had not been slain first."

—Walter McClintock: The Old North Trail, 53-55, 1910.

NAVAHO NAMES AND IDEAS ABOUT BEARS

The bear is assigned to the mountains. The origin of the various species is attributed to creation out of the several organs of mythical monsters, like shăsh nálkhaí, the tracking bear, and esdzâ shăsh nădlehe, the woman transformed into a bear. Presumably this belief accounts for the reverence shown the bear, insomuch as the bear is ordinarily avoided. The regulations governing the meal of venison or bear are recorded elsewhere.

shăsh, the bear.

shăsh tso, a large bear; shăsh łagai, the white bear; shăsh łikhĭzh, the speckled bear; shăsh baghágâ hadsĭsbaĭ, the silvertip; shăsh bikhé ntqēl, the bear with wide feet.

(shăsh) nashkhádi (whose feet are spread), the black bear.

(shăsh) bīghānnáezi, long back, grizzly (?).

shăsh deishjā (?).

bijă' yadizíni, whose legs stand up (?).

bitqáhŭnaêzi, long body.

yátsoi, yellow chin, cinnamon bear.

shăsh biyăzhi (biyázh), cubs.

tsēt'ŏhi, stub tails, a general name for bears.

Ethnologic Dictionary of the Navaho Language. The Franciscan Fathers. Arizona, 1910
p. 139

"Some of the Dakotas believe that the bear controls the power of the whirlwind, and that a prayer must be addressed to the animal for the assistance of the whirlwind. Sometimes a person will receive power from the bear in a dream or vision, and thus come to have the aid of the whirlwind because of the conceived relation between the two. Finally, the power of the whirlwind is also supposed to be associated with the buffalo and the spider web."

[From an article entitled Indian Superstitions taken from the Discovery Magazine, edited by Dr. Wissler, and reprinted in Washington Post, 1907.]

CHEROKEE MYTHS. GRIZZLY BEAR.

In an account of the Myths of the Cherokee James Mooney gives the following: "The bear.— A reverence for the bear and a belief that it is half human is very general among the tribes, and is probably based in part upon the ability of the animal to stand upright and the resemblance of its tracks to human footprints. According to Grinnell (Blackfoot Lodge Tales, p.260), "The Blackfeet believe it to be part brute and part human, portions of its body, particularly the ribs and feet, being like those of a man.' In a note upon a Navaho myth Matthews says (Navaho Legends, [447] p.249): "The bear is a sacred animal with the Navahoes; for this reason the hero did not skin the bears or eat their flesh. The old man, being a wizard, might do both."[448]

Mooney:19th Annual Rept.Bur.Ethn. (for 1897-98) 447-448, 1900.

B E A R

ESKIMO, BERING STRAIT, ALASKA:

"It is also believed that many animals have supernatural powers of hearing, it being claimed that if they are spoken of, although far away, they will know it. In this respect red and black bears are much feared, and it is said that if a man makes sport of bears or calls them by any disrespectful nickname or epithet, no matter where he is, the bears will hear and will watch for and kill him the next time he enters the mountains. For this reason a hunter who is going out for bears will speak of them with the greatest respect and announce that he is going for some other animal, so that they will be deceived and not expect him. They never like to speak of what they intend to hunt for fear that the animals may hear and give them bad luck."---- E.W.Nelson: 18th Ann.Rept.Bur.Eth. for 1896-97: ~~pubblx~~ Part 1: p.438, 1899 [publ.1901].

Brackenridge, in a detailed description of the Arikara villages on the Missouri, in S. Dakota, through which he passed in May 1811, states that they are divided into different bands or classes: that of the pheasant, bear, elk, buffalo, dog.

—Brackenridge: Voyage up the Missouri River, 1811, 123, Cleveland, 1904. (Thwaites ed.)

The detailed description covers pp.114-132; 143-146.

B E A R

APACHE TRADITION

Dr.Charlton Henry, U.S.A., is quoted as saying that the Apaches "have a tradition that in the time of Montezuma a bear went into his palace and carried away one of his daughters to a cave, where he had offspring by her."

--Schoolcraft, Indian Tribes, V, 211, 1855.

F.W.Putnam. ?

"The present Indians of the Rocky Mountain region, as is well known, have necklaces in which the claws of the grizzly bear and other large animals form the most conspicuous objects. Such a necklace, from the mouth of the Yellowstone, is in the Peabody Museum (7885), and consists of fifteen large claws of the grizzly bear, alternating with large beads of blue glass, all of which are strung on a piece of soft deerskin. These claws have been slightly altered from their natural shape by cutting away portions of the bone at the perforated end, and also by scraping the under portion so as to make a flat surface, which, with the bone and skin at the perforated end, has been covered with red pigment. In the graves at Dos Pueblos were found several perforated claws of animals, probably bears and panthers. Some of these have been slightly altered in shape, like those of the grizzly bear above mentioned, and it is reasonable to suppose that they once formed part of a necklace."

[Wheeler] Survey W.100th Meridian, Vol.VII Archaeology, 254, 1879.

GRIZZLY BEAR

WINNEBAGO INDIANS, at place they call RED BANKS, on W shore of Lake Michigan, N of GREEN BAY

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A creation myth of the Winnebagoes states that "After a while, a bad spirit waked up, and saw what the Good Spirit had done, and thought he could do as much; so he set to work and tried to make an Indian, and made a negro. He then tried to make a black bear, and made [a grizzly bear. He 230
then made some snakes, but they were all venomous."

--She-go-nik-kaw (Little Hill), Winnebago chief, quoted by J.E.Fletcher, in Schoolcraft, Indian Tribes, IV, 229-230, 1854.

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Another chief, after telling of the creation of the first chief and his wife, the first war-chief and his wife, and the first land-holder, continued: "The Great Spirit then made a man from a he-bear, and made a woman from a she-bear. The man made from a bear was a runner to carry news. After these men were created, they held a council; and it was agreed [that 231
the second man that came down from heaven should be the war-chief; and that the man made from a bear should be his second in command.."

--Taw-nee-nuk-kaw, Winnebago chief, quoted by J.E.Fletcher, in Schoolcraft, Indian Tribes, IV, 230-231, 1854.

G R I Z Z L Y B E A R BASSWOOD LAKE, N.DAK.

Rev.Mr.Belcourt, a Catholic priest in N Minnesota in 1851, in describing an autumn buffalo-hunt of the half-breed Indians, speaks of "the grizzly bear, of which one was seen at Bass-Wood Lake, but escaped from its pursuers." (Were at Basswood Lake Oct.2-16.)

--Quoted by H.H.Sibley, in his article "Sport of buffalo-hunting on the open plains of Pembina," in Schoolcraft, Indian Tribes, IV, 107, 1854.

NAMES FOR THE GRIZZLY BEAR USED BY VARIOUS TRIBES OF THE PLAINS INDIANS
Given Vernon Bailey in 1919 by Melvin Randolph Gilmore of
Bismarck, North Dakota

Dakota	Mato or mato-ȟota. Ȟota means gray.
Omaha	Ma^{n}tsu
Mandan	Mato unknapinindè. G.F.W.
Hidatsa	
Arikara	Watú
"	Konuh-tarawiṡ (Gray bear--tarawiṡ, gray)

He also gives the following list from Maximilian:

Minnataree	Lachpitzi	(Maximilian)
Arickarees	Kúnuch	"
Mandans	Matǒ	"
Sioux	Mantǒ	"

PHONETIC KEY AND LIST OF INFORMANTS OF MELVIN RANDOLPH GILMORE IN HIS LIST OF INDIAN WORDS

"For authority of the names given in this paper the following persons are indicated by initial letters:

G.F.W. is George F. Will, Bismarck, North Dakota

S.R.R. is Rev. Stephen Return Riggs

J.P.W. is Rev. John P. Williamson

A.McG.B. is Dr. A.McG.Beede, Ft. Yates, North Dakota

C.L. is Clarence Littlesoldier, an Arikara, of Elbowoods N.D.

W.M. is Dr. Washington Matthews

M.S. is Martin Seewalker, a Dakota, of Cannonball, N.D.

C.W. is Charles Walkingcloud, a Dakota, of Selfridge, N.D.

For names given without any mark of authority I am myself responsible.

Phonetic Key

a has the sound of a in father
e has the sound of e in they
i has the sound of i in marine
o has the sound of o in go
u has the sound of u in rule
c has the sound of ch in chin
h has the sound of German ch in ich
n the raised n has the effect of nasalising the vowel which precedes it. It has somewhat the sound of French n in bon.
s has the sound of sh in shine
z has an aspirated sound which might be represented in English by zh. It is like the French j in jour.

Melvin Randolph Gilmore."

1919

KLAMATH INDIANS AND THE GRIZZLY BEAR

A. S. Gatschet in his 'Klamath Indians of South-western Oregon,' writes as follows concerning their myths about the Grizzly Bear:

"Of the 3 varieties of the bear species, the grizzly [ciii] bear is the most popular, but also more dreaded than the others on account of his enormous physical force. What makes him popular is a peculiar bonhomie which he exhibits in his behavior, and which forms a peculiar contrast to his bodily strength. In the myths he, or rather the female bear, is called Lúk, Lúkamtch, Sháshapamtch, Sháshapsh, and her two young Shashápka, the latter name probably referring to the fact that this beast was at one time more than other quadrupeds made the subject of mythic and folk-lore tales (shapkéa, shapke-ía, shashapkaléa to narrate a story, shapkaléash, distr. shashapkĕléash legend, tale). The tale of the 'Bear and the Antelope' [Vol.2,Part 1,pp.118 to 125] is perhaps the most attractive of our collection of Texts. Generally the bear is the aggressive party in these stories, and he also gets generally worsted whenever a fight occurs or a stratagem is played on him. Sometimes there are 5 bear brothers acting in unison. In the 'old yarn', narrated p.131, this bear is killed by Gray Wolf near Modoc Point, and in his magic song (157;46) he is made to say that he has 5 springs which are all dried up. He is often mentioned in the song-lines, but always under the name Lúk, not as Sháshapamtch."--A. S. Gatschet, Klamath Indians, Contr. N.Amer.Ethn., Vol.2,Pt.1,p.ciii, 1890.

BEAR CULT

N. W. Thomas in an article on Animal Worship in the Encyclopedia Britanica (11th Edition, 1910) states:

"The bear enjoys a large measure of respect from all savage races that come in contact with it, which shows itself in apologies and in festivals in its honour. The most important developments of the cult are in East Asia among the Siberian tribes; among the Ainu of Sakhalin a young bear is caught at the end of winter and fed for some nine months; then after receiving honours it is killed, and the people, who previously show marks of grief at its approaching fate, dance merrily and feast on its body. Among the Gilyaks a similar festival is found, but here it takes the form of a celebration in honour of a recently dead kinsman, to whom the spirit of the bear is sent. Whether this feature or a cult of the hunting type was the primary form, is so far an open question. There is a good deal of evidence to connect the Great goddess Artemis with a cult of the bear; girls danced as "bears" in her honour, and might not marry before undergoing this ceremony. The bear is traditionally associated with Bern in Switzerland, and in 1832 a statue of Artio, a bear goddess, was dug up there."

BEAR POTTERY FROM MIMBRES, NEW MEXICO

It is stated that a piece of pottery from Mimbres region, New Mexico, carries a design showing "two men dragging a bear by ropes tied around its neck. The men straining at the rope, and the bear, its feet pushing against the ground as it tries to resist them, are painted with a charming naive humor." Edgar L. Hewitt--Ancient Life in the American Southwest (Bobbs-Merrill Co.) 1929?

[To be verified from the book]

BEAR WORSHIP

As already described, we have in America a surprising amount of material relating to reverence for--if not worship of--the bear. That more or less similar customs prevail in Siberia is apparent from the writings of Waldemar G. Bogoras and Miss N. P. Dyrenkova.

Bogoras calls attention to the excellent work of Miss Dyrenkova and L. N. Potapov as long ago as 1739-1743, whose manuscripts are still preserved in the Archives of the Academy of Sciences of Leningrad.

Commenting on this, Bogoras says: "For Siberia it is the myth of the bear; for the North Pacific region in Asia and in America, that of the whale, of the otter, etc.; for the South and Southeast of Asia that of the dragon, and for Central Asia that of the horse. For Europe, however, all of these myths meet and are superimposed. Myths and ceremonials, especially in connection with the bear, develop on parallel lines and may be divided in several successive stages."

He speaks also of a bear ceremonial among the northern Turki tribes.

Names of Grizzly Bear in Languages of Various Plains Tribes of Indians as given by Maximilian, Prince of Wied, in his Reise in das innere Nord-America, Vol. II, 1841.

Name of Grizzly	Name of Tribe	Page
Matóh	Teton Dakota	498
Uosse or Wosse (e very short)	Fall Indians or Grosventres des Prairies (Arrapaho)	500
Uapíh-maakuá	Krih or Knisteneux	510
Ksana	Kutaná	513
Mató	Mandan	539
Lachpitzí	Mönnitarris (=Grosventres)	586
Ktschí-ayáh (when white / Wábach-quah / [Wabah$^{ch}_{=}$ -kwah]	Ojíbeuá (Chipewa)	598
Mån-tchú	Omaha	611
Månto	Oto	629
Manto	Osage	644

(Always grizzly — never grisly)

(å as in French)

Among the Thompson Indians of British Columbia, according to Tait (quoted by Hill-tout), "The grizzly bear was asked not to be angry with the hunter nor to fight him, but rather to take pity upon him and deliver himself up to him. When a man killed a bear he and his companions with him painted their faces and sang the bear song. Sometimes he prayed also thanking the bear for letting himself be killed. When the flesh of the bear's head had been eaten the skull was tied to a small tree top and left there. If this were neglected the bears would take offence. Placing the heads of any large animal on trees or rocks was a mark of respect. A hunter never talked lightly or made fun of any animal he intended to hunt or trap. He always spoke of it in respectful tones and said, "I may kill it," never, "I shall kill it"." — Trans.Royal Soc~~iety~~ Canada. IX,Sec.2,p.89,1903

B E A R

APACHE INDIANS, San Carlos Reservation, Arizona

p.504 "...two of the Apache...requested permission to go off in the mountains after deer and bear, supposed to be plentiful in the higher altitudes. Before leaving ~~him~~ camp, Moses blew a pinch of hoddentin [pollen of the tule plant] toward the sun, repeating his prayer for success, and ending it with a sharp, snappy "ek," as if to call attention.

p.505 ...The Apache state that when their medicine-men go out to catch snakes for their snake dance, they recite a prayer and lay their left hand, in which is some hoddentin, at the opening of the snake's den, through which the reptile must crawl, and, after a short time the snake will come out and allow himself to be handled.

Hoddentin is also offered to other animals, especially the bear, of which the Apache, like their congeners the Navajo, stand in great awe and reverence. When a bear is killed, the dance which is held becomes frenzied; the skin is donned by all the men, and much hoddentin is thrown, if it can be obtained. One of these dances which I saw in the Sierra Madre, Mexico, in 1883, lasted all night, without a moment's cessation in the singing and prancing of the participants....

p.506 Hoddentin seems to be used to strengthen all solemn compacts and to bind faith. I had great trouble with a very bright medicine-man named Na-a-cha, who obstinately refused to let me look at the contents of a phylactery which he constantly wore until I let him know that I, too, was a medicine-man of eminence...To guard against all possible trouble, he put a pinch of hoddentin on each of my shoulders, on the crown of my head, and on my chest and back. The same performance was gone through with in his own case. He explained that hoddentin was good for men to eat, that it was good medicine for the bear, and that the bear liked to eat it.

(over)

I thought that herein might be one clew to the reason why the Apache used it as a medicine. The bear loves the tule swamp, from which, in days primeval, he sallied out to attack the squaws and children gathering the tule powder or tule bulb. Poorly armed, as they then were, the Apache must have had great trouble in resisting him; hence they hope to appease him by offering a sacrifice acceptable to his palate. If acceptable to the chief animal god, as the bear seems to have been, as he certainly was the most dangerous, then it would have been also acceptable to the minor deities like the puma, snake, eagle, etc., and, by an easy transition, to the sun, moon, and other celestial powers.?-----

<u>John G. Bourke</u> : 9th Ann.Rept.Bur.Eth.for 1887-88; pp.504-507; 1892.

Journ. Am. Folk-Lore, Vol. 2. 1889

THE STORY OF THE BEAR AND HIS INDIAN WIFE.

A LEGEND OF THE HAIDAS OF QUEEN CHARLOTTE'S ISLAND, B. C.

LOOKING over my papers a few evenings ago I found the following tale, bearing date of May, 1873, the time when it was recorded. My informant was a very intelligent Haida, by the name of Yak Quahu, whose memory was stored with legends like the following, which he used to repeat of an evening, seated by the camp-fire: —

Not long ago, as our old people tell us, the bears were a race of beings less perfect than our fathers were; they used to talk, walk upright, and use their paws like hands. When they wanted wives, they were accustomed to steal the daughters of our people.

You ask me to tell you something of bygone days. I will tell you a tale, as I have heard it told round the evening fires by the old people.

Quiss-an-kweedass and Kind-a-wuss were a youth and maiden in my native village, she the daughter of one of our chiefs, he the son of one of the common people. Both being about the same age, and having been playmates from youth, their fondness for each other was such that it was frequently said of them, "If you want Kind-a-wuss look for Quiss-an-kweedass;" and this youthful fondness in later years ripened into a love so strong that they seemed to live for each other. While they thus loved each other, they knew that by the social laws of the Haidas they could never live as husband and wife, both being of one crest, the Raven. A man who is of the Raven crest is at liberty to take himself a wife from any other except the one to which he himself belongs. By the social laws of the Haidas a mother gives her name and crest to her children, whether Raven, Eagle, Frog, Beaver, or Bear, as the case may be.

While they thus continued to love each other, time passed unnoticed by. Life to them seemed a pleasing dream, from which they were rudely awakened by their respective parents reminding them that the time had come for each to choose a partner in life, from among the youths and maidens of the Haidas, such as would be in unison with their social laws. Seeing that these admonitions passed unheeded, their parents resolved to separate them. In order to effect their purpose the lovers were confined in the homes of their parents, but with them, as with more civilized people, "Love laughs at bolts and bars." They contrived to meet outside of the village, and made their escape to the woods, resolved to live on the meanest fare in the mountain forests, rather than return to be separated.

In a lonely glen by a mountain streamlet, under a shady spruce,

they built a rude hut, to which at nightfall they always managed to return, no matter in what direction they went in search of food. While wandering about they were careful lest they should meet any of their relations who might be in search of them.

Thus they lived until the lengthening nights and stormy days reminded them of approaching winter, with its cutting winds and deep snows. Then it was that Quiss-an-kweedass found it necessary to revisit his home, and resolved to make the journey alone, Kind-a-wuss preferring to remain, rather than face her angry relations. Having to stay in the solitude of the forest, she urged him to promise to return before nightfall of the fourth day, a request to which he readily assented. Early next morning he made ready to go. While he was making preparations, Kind-a-wuss thought she would accompany him part of the way, in order to shorten the length of his absence. As they walked along together they discussed the probability of his receiving a welcome, until she thought it advisable to return to the hut, which she did, little thinking what would happen to each before they should meet again. Leaving Kind-a-wuss to find her way back to her mountain home, let us follow Quiss-an-kweedass on his way to his father's house. Leaving her he loved so well, he felt ill at ease for her safety.

When he reached home his parents kindly welcomed him, made inquiries as to Kind-a-wuss, and her whereabouts since they had departed; and he told them all. When they heard how they lived, and that she had become his wife, their wrath waxed hot. They told him he should never go back, for they would keep him until she also should return, as they would make him their prisoner, which they did. How and where they kept him, tradition, as far as I am aware, does not tell.

When he could not get away he felt ill at ease with regard to her he left behind. He urged his people to let him go and save her life, for she would never return alone. They listened to his appeal, yet thought differently, and still detained him. Seeing this he grew determined to effect his escape, which he did, after being confined a considerable time. As soon as he was at liberty he made all haste to reach his mountain home, hoping to meet Kind-a-wuss, yet fearing something might be wrong.

When he arrived at the place where he had parted from her, he found by the footprints on the soft earth that she had started to return. Drawing near the hut he listened, but he heard no sound, and saw no traces of any one having been there lately. When he went inside he was surprised and horror-stricken to find that she had not been in the place from the time of their departure. Where was she? Had she lost her way while returning? Hoping to find some clue

to her whereabouts he searched the hut, looked up and down the stream, through the timber up to the mountains, calling her by name as he went along, — "Kind-a-wuss, Kind-a-wuss, where art thou? Kind-a-wuss, come to me; I am thy own Quiss-an-kweedass. Do you hear me, Kind-a-wuss?" To these appeals the mountain echoes answered, Kind-a-wuss.

After ineffectually searching the country for a number of days, sorrowful and angry, he turned his footsteps homeward, grieving for the dear one whom he had lost, and angry with his parents, whom he blamed for his misfortune. Reaching home, he called the attention of the villagers to his trouble, and claimed their assistance, to which appeal a large number responded, among whom were the two fathers, one anxious for his daughter's safety, the other disturbed because he had detained his son.

Early on the morning of the third day after Quiss-an-kweedass arrived, this party, with himself at the head, set out for a final search, determined to find her dead or alive. After a search extending over ten days, during which time nothing was found except a place where traces of a struggle were visible.

As weeks gave place to months, and months to years, Kind-a-wuss seemed to have been forgotten, her name was seldom mentioned, or only as the girl who was lost and never found. Yet there was one who never for a moment forgot her, — her lover, who believed her still alive, and did all in his power to seek her. Having been so often foiled, he thought he would visit a medicine man, or *skaga* (skak-gilda, long-haired), who was clairvoyant, in order to see whether by means of his gift this man could reveal anything. On this idea he acted.

When he came to the skaga, Quiss-an-kweedass was asked if he had with him anything which she had worn. On leaving the hut he had brought with him a part of her clothing, which he gave the skaga, who, upon taking it into his hand, thus began: "I see a young woman lying on the ground, she seems to be asleep. It is Kind-a-wuss. There is something among the bushes, coming toward her. It is a large bear. He takes hold of her, she tries to get away, but cannot. He takes her away with him. They go a long way off. I see a lake. They reach the lake, and stop at a large cedar tree. She lives in the tree with the bear. She has been there a long time. I see two children, boys. She had them by the bear. If you go to the lake and find the tree, you will discover them all there." This was cheerful news for Quiss-an-kweedass, who lost no time in getting together a second party. This party was led by the skaga, who by means of his gift soon found the lake, and also the tree. There they halted, in order to consider what was best to be done in case of anything

happening. It was agreed that Quiss-an-kweedass should call her by name before venturing up a sort of step-ladder which leaned against the tree. After calling her several times she at length looked out, and said, "*Keesis tout ah ejin*, where do you come from? and who are you?" "I am Quiss-an-kweedass," said he; "I have sought long years for you; now that I have found you I mean to take you home with me. Will you go?" "I cannot go with you yet, because my husband, the chief of the bears, is not at home; I cannot go until he returns." After a little familiar conversation she consented to come down among them.

After they had her in their power they carried her off with them, making all haste homewards.

When they reached their home her parents were glad to have their lost child again, safe and sound, and Quiss-an-kweedass to recover his loved one. Although at home, and kindly welcomed, she felt ill at ease, on account of her two sons, and wished to return for them. This her friends would not allow, but offered to go and bring them. To this she replied, that their father would not allow them to go away, "but," said she, "there is a way by which you may get them;" that is, the bear had made for her a song, which he used to sing; if they would learn it and go to the tree and sing it, he, the bear chief, would give them all they wished.

After learning the song a party went to the tree, and began to sing it. As soon as the bear heard the song he came down, thinking Kind-a-wuss had returned. When he saw that she was not there he felt bad, and at first refused to let the children go, but afterward consented when they threatened to take them by force. I shall here leave the party on their way back with the two boys, and give the story told by Kind-a-wuss, respecting the manner in which she fell into the power of the bear. After she turned back toward the hut she had not gone far before she felt tired and sick at heart for her lover; in order to rest a little she lay down in a dry, shady place, where she fell asleep. While in this state the bear came along and found her.

When she found herself in the bear's clutches she tried hard to get away, but found her efforts useless, as she was completely in his power. So he took her an unwilling captive to his home, which was near a large lake. As the entrance to his house was rather high above the ground he had a sort of step-ladder made, whereby he could get easily up and down, and sent some of his tribe to gather soft moss wherewith to make her a bed.

When she thought of her lover and her relations she used to wonder why no one came to seek for her; and when the bear saw her down-hearted he would tell her to cheer up, and do all in his power to make her happy.

As time passed on into years, and none of her relations nor her lover came near her, she began to feel more at home with the bear; and by the time the search party arrived she had given up all hope of ever being found. The bear did all he could to make her comfortable, in order to please her; he used to sit and sing, and for that purpose had composed a song, which to this day is known among the children of the Haidas by the name of the Song of the Bears. I have heard it sung many a time and should be glad if I could write it down; but unfortunately my ability to write music is deficient. I am sorry that it is so, because there is a host of ancient songs and tunes among the people which I would like to preserve, but cannot on that account.

With regard to the words of the bear's song, I have long tried to get them from this people, but was unable to succeed until 1888, when I obtained them from an old acquaintance. Whether he gave them correctly or not I cannot say, but shall give them as I got them from him. They are as follows: —

"I have taken a fair maid from her Haida friends as my wife. I hope her relatives won't come and take her away from me. I will be kind to her. I will give her berries from the hill and roots from the ground. I will do all I can to please her. For her I made this song, and for her I sing it."

This is the song of the bear, and whoever can sing it has their lasting friendship. On this account large numbers learned it from Kind-a-wuss, who never went again to live with the bear. Out of consideration for her, as well as the many troubles of the lovers, they were allowed to live as man and wife, and dwelt happily together for many years in her native village.

As for the two sons, whom I shall call Soo-gaot and Cun-what, as they grew up they showed different dispositions, Soo-gaot keeping by his mother's people, while the other, following his father, lived and died amid the bears. Soo-gaot, marrying a girl belonging to his parental tribe, reared a family, from whom many of his people claim to be descended. The direct descendant of Soo-gaot is a pretty girl, the offspring of a Haida mother and Kanaku father, who inherits all the family belongings, the savings of many generations. The small brook which flowed by their mountain home grew to be a large stream, up which every season large quantities of salmon run. That stream is in the family to this day, and out of it they catch their supply of food. This is the story of the chief of the bears as told to me by Yak Quahu in 1873. I have heard it a number of times since, and at each time of telling a great deal of the original is lost or forgotten, showing that after a few more years many of these old legends will have passed away. In giving names I have employed the names

of Haidas known to me, being unable to get the original ones. Quiss-an-kweedass means one who measures the ground, Kind-a-wuss a half-caste. The girl of half Kanaku descent is now, in 1889, a full-grown woman, the mother of two nice boys. The bear seems to be a Haida tribe or clan rather than an animal. Until lately there was the Bear tribe, the Skannah tribe, the Kinguestan or Frog tribe, and the Tsing or Beaver tribe, known as the Bears, Skannahs, or Kinguestans, as the case might be. All had their chiefs, and a tomb in which they were buried. For instance, the Frogs had their tomb after the following fashion: A house about twenty feet square was built, in which was placed a wooden image of a frog, around which in boxes were laid members of the Frog tribe as they died. These houses were called in Haida language *Sathlinum Nak Kinguestan*, House of the Frogs, and so on with all the rest. *Sathlinum*, or *Sathling-un Nak*, means dead-house. In this legend there is a remarkable resemblance to the old story of Valentine and Orson.

James Deans.

OAK VALE, B. C.

THE INDIANS AND GAME PRESERVATION



MONTAGNAIS WOMEN SKINNING A BEAR



MONTAGNAIS CHILDREN

Photos by Courtesy of Geological Survey of Canada

The Redman - Sept. 1913.



Old Misabi "Giant," a Temagami Ojibway



Tete de Boule Woman, Province of Quebec, Canada

Photos by Courtesy of Geological Survey of Canada

Proc. U.S. Nat. Mus. Vol. 67, 1925

MAGIC MEDICINE

Magic is the "pretended art of producing supernatural effects by bringing into play the action of supernatural beings, of departed spirits, or of the occult powers of nature." The application of magic



FIG. 7.—SIOUX MEDICINE MAN [legend over page-p. 12]

to the treatment of disease is magic medicine, exerted through gods or demons, disembodied spirits of men, animals, plants, or minerals, or by occult powers residing in certain natural objects.

Type specimens, and descriptive information, illustrating how the Indians brought these magic agents and influences into action for

the cure of disease are assembled in the exhibit under the head of magic medicine.

Exorcism.—Exorcism is the practice of casting out evil spirits by religious or magic formulas or ceremonies. The Indian medicine man, in the exercise of the function of physician, strove to exorcise the malignant spirits by means of intimidation or cajolery, or through the intervention of friendly spirits more powerful than the disease spirit.

Sioux medicine man.—Picture of the costume worn by the medicine man or priest-doctor while exorcising the evil spirits of disease. Clad in the skin and mask of a bear with pendants of various small animals, he carries in one hand a drum, and in the other a spear with a carved and decorated shaft (fig. 7). Cat. No. 143117, U.S.N.M.

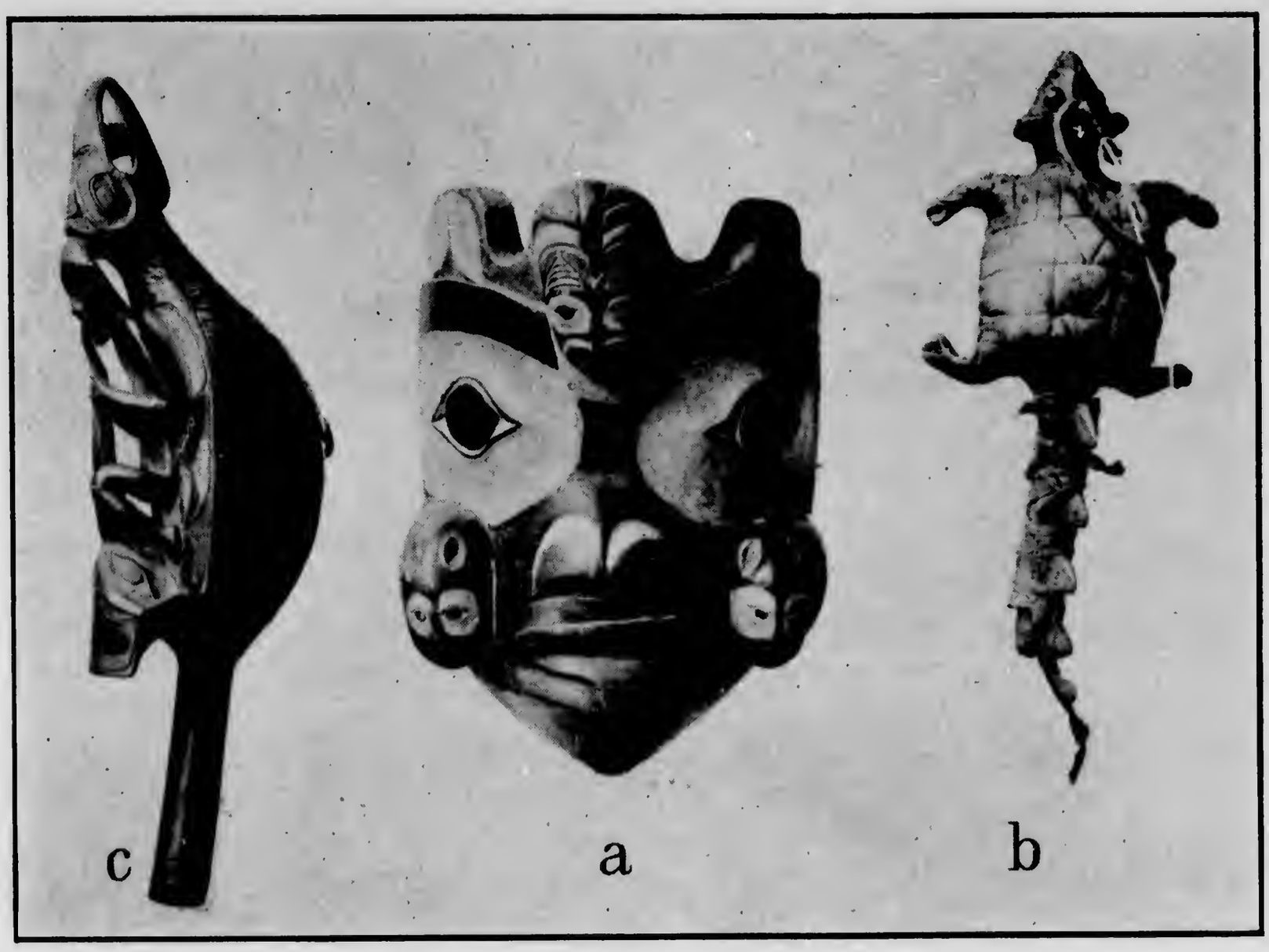


FIG. 8.—ANIMAL MASK AND RATTLES

Mask.—Worn by Indian medicine man in the practice of exorcism (fig. 8*a*). Cat. No. 67957, U.S.N.M.

Turtle rattle.—Used by Indian medicine man in the practice of exorcism (fig. 8*b*). Cat. No. 165848, U.S.N.M.

Raven rattle.—A hollow wooden figure, carved in imitation of a raven, bearing upon its back a recumbent figure representing a sick man, from whose mouth another raven is drawing out the materialized spirit of disease. The cavity of the bird contains numerous small pebbles. Used by the medicine men in Alaska, while preparing medicine and in the ceremony of exorcism (fig. 8*c*). Cat. No. 9256, U.S.N.M.

Invocations.—Invocations are among the oldest, most persistent, and most universally practiced means employed for the cure of disease. Prayers invoking the assistance of disembodied spirits of

Thomas Wilson in Rept. U.S. Nat. Museum for 1889

1891

~~Thomas Wilson (U. S. National Museum) gave a collection of bone,~~ stone, and shell implements, embracing hammers, rude pieces of worked flint, chips and flakes, leaf-shaped implements, scrapers, arrow-points, perforators of stone and bone, fragments of pottery, and valves of *unios* from Hahn's field, one mile east of Newton, Anderson Township, Ohio, on site of mounds 1, 2, 3, and 4, Group C, Metz Exploration; 64 specimens. A rude chipped implement, found in the surface of an ancient cemetery at Sand Ridge, Anderson Township, Ohio; five rude chipped implements, found 12 to 20 feet below the surface in the gravel drift of the Little Miami River, at Loveland, Clermont County, Ohio. (Accession 21238.)

Also a large collection from Flint Ridge, Licking County, Ohio, consisting of flint cores, flakes, rude implements (so-called turtle-backs), small leaf-shaped implements, arrow and spear points, hammers, a rude maul, polished stone hatchets, notched implement, flakes retouched with intent to deceive, and a number of specimens showing crystals; ~~1025 specimens in all. (Accession 21351.)~~

Mr. James C. Wright, of Fredonia, Licking County, Ohio, an enthusiastic but careful collector of prehistoric archæologic specimens, was reported to me as being the owner of a statue of a bear, found at the city of Newark. I wrote to him a letter of inquiry, and our correspondence resulted in the following letter:

> I send you by mail to-day a cast of the stone bear, as requested. It is owned by me and has been in my possession ever since it was found. The stone bear was taken from a mound in the city of Newark, this county, in the year 1881, being found 4 feet below the surface, associated with human bones. There is no doubt of the genuineness of this relic, as there are a number of persons who saw it at the time it was found. Mr. Jacob Holler, a day laborer, was the finder, and I purchased it of him soon after.

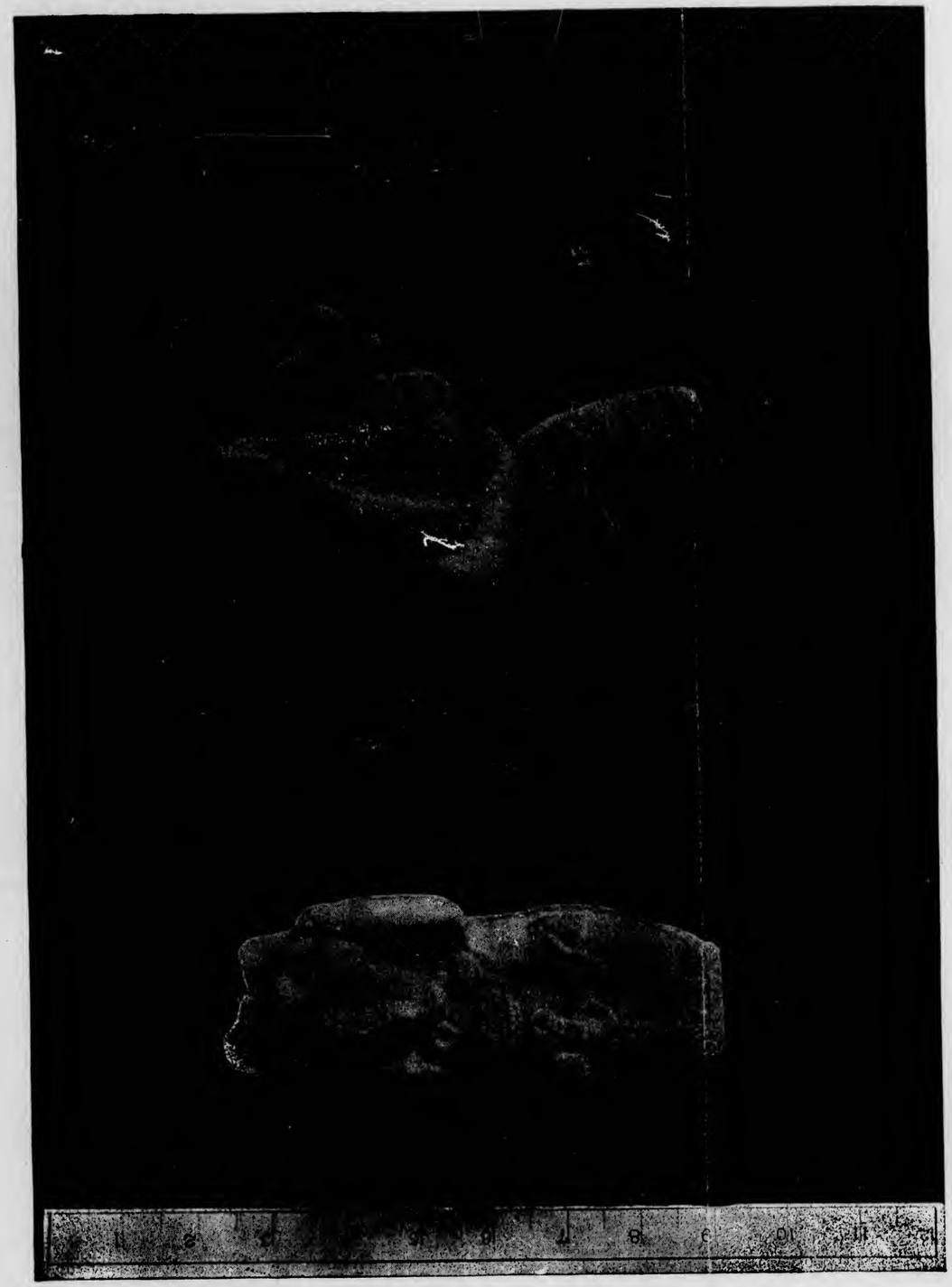
I had heard of this find while on a visit to the city of Newark, and had seen a cast. It was then called the stone bear, and was continually spoken of as such. Upon receipt of the cast I recognized at a single glance that it was not the statue of a bear, but intended to represent a human form clad in bear's skin, the head being brought over the crown and serving as a sort of head dress, after the fashion of a lion's skin of Hercules and Alexander. In the illustration (Plate VIII), the photograph has been taken of the cast, showing front and profile views. The subject has been conventionally treated. The entire head of the bear is represented on the top of the head of the man in such way as to show the entire skull of the bear and not the skin alone, while the arms of the man appear inserted within the skin of the fore legs of the bear.

The appropriation of the skin of the beast which had been slain by the hunter who had slain it, as a trophy of his skill and prowess, is a custom prevailing in all countries and ages, the beginning of which is lost in antiquity. Its survival into modern times and in civilized society is shown by the same use of the brush of the fox, the scalp of the

wolf, and the skin of the lion and tiger. It probably existed in prehistoric times, and while no direct evidence has been found of such a custom in the eastern hemisphere, the object herewith figured is evidence of its existence, and the use of the skin of the slain beast, either as a garment or a fetich, or both, among the prehistoric peoples of America. The custom is found in the times of earliest given history. Hercules stands in the Grecian mythology as the earliest and most notable representative of this custom. Hercules having slain his music teacher Linos, was banished by his putative father Amphytriton. At the age of eighteen he slew a lion that infested Mount Kythaeron and preyed upon the flocks of his father. Returning to Thebes he wore the lion's skin hanging from his shoulders as a sign of his success, and from this one may suppose that it was already a custom and that he was not the first to inaugurate it. But the skin with which Hercules is generally represented was not that of this lion. Of the twelve great labors put upon him by Eurystheus the first was the destruction of the Nemean lion. Its skin was known to be impenetrable, proof even against the arrows of Hercules. He entered the cave where was its lair, closed the entrance behind him, grappled the monster in his arms and strangled him. He tore off the skin and resolved to wear it in his own defense, and thus he came to be represented with the lion's skin, either carrying it across his arms or wearing it down his back, with the skin of its head fitting to his crown like a cap, and the fore legs knotted or crossed under his chin.

The early coins give us some insight into this matter. Beginning with 700 B. C., the coins bore the type of the various animals—lion, bull, horse, boar, etc.—also the creatures of mythology, as the Chimera, Gorgon, etc., while they early began with types of the gods—Aphrodite, Poseidon, Pegasus, Minotaur, Apollo, etc. Among these early appeared Hercules. On a coin from Termera, dating probably about 480 B. C., Hercules is represented kneeling, with the lion skin about him and its head drawn over his crown. On two coins of Cyprus, Hercules is represented with his bow in his left hand, his club in his right, and wearing the lion skin. A coin of Thasos, about 411 B. C., represents Hercules in the act of drawing the bow and wearing the lion skin. In the foregoing the hero is represented at full length, and, consequently, the lion's skin is extremely small and somewhat indistinct. But on a coin from Camarina, which was destroyed 405 B. C., is the type of the head of young Hercules, which shows the lion's skin with great detail and beauty. The fore paws are drawn together and crossed on his neck under the chin. The under jaw of this lion is conventionally treated, and is shown as laid upon the under jaw of the god, the lion's open mouth encircling his ear.

A gold coin from Syracuse, about 412 B. C., shows the head of Hercules again with the lion's skin, and others from Cos Cyprus and other places, so that they cease to be rare.



STONE BEAR. (PLASTER CAST.)

(Cat. No. 140896, U. S. N. M. Original taken from a mound in Newark, Ohio. Collected by J. C. Wright.)

Mr. Francis La Flesche, ethnologist, was engaged during the year in the further study of the tribal rites of the Osage Indians in Oklahoma. These rites are regarded by the Osage as mysterious, and being held in great awe by the tribe are very difficult to obtain, even by their own members. Instances are pointed out where, in the belief of the Osage, persons in officiating at ceremonies made mistakes in the form or in the recitation of the rituals and in the singing of the songs, and have therefore become insane, or blind, or have met with violent death. The murder of Saucy Calf, a man of high standing in his tribe, and the burning of his house last winter are attributed by his people to the fact that he gave away certain rituals and songs of the sacred tribal ceremonies. From Saucy Calf Mr. La Flesche had obtained the entire first degree of the No^{n}ho^{n}zhi^{n}ga rites, and while the two were together the old seer frequently expressed the fear that some harm might come to him for parting with these religious secrets. By reason of the superstitious awe in which these sacred rites are held, Mr. La Flesche's studies in this particular have been necessarily slow, since it was essential for him first to gain the full confidence of those versed therein. Notwithstanding this difficulty, he has been fortunate enough to procure the full ritual of the Hibernating of the Black Bear, which pertains to the origin of the seven and six war honors of the tribe, and is recited by the men members of the No^{n}ho^{n}zhi^{n}ga of the Black Bear clan at the sacred-bundle ceremony when the warrior chosen recounts his war honors and takes up the seven and six willow saplings to count and the songs of this part of the ceremony are being sung by the officiating priest. A related ritual, which tells of the rearing of a child to the completion of its life, is recited when a widow is being initiated into the No^{n}ho^{n}zhi^{n}ga to take the place of her husband; but Mr. La Flesche has not yet been able to record this, owing to the dread inspired by the death of Saucy Calf. However, after considerable difficulty he succeeded in obtaining six rituals from Waxrizhi, whose father, who died about a

the ordinary view. The question of exogamy or endogamy among the Shawnee is fixed merely by blood relationship.

Among the Mexican Kickapoo Doctor Michelson gathered some additional texts, corrected the translations of Doctor Jones's Kickapoo texts, as above noted, made observations on Kickapoo clan organization, and gathered also linguistic data which shed further light on the relations of the Sauk, Fox, and Kickapoo dialects.

Doctor Michelson returned to Washington about the middle of December and commenced the elaboration of his field notes. In January he visited the Carlisle Industrial School, where he procured linguistic data on Ottawa, Turtle Mountain Chippewa, Potawatomi, Abnaki, Menominee, Sauk, and Arapaho. The most important result obtained is the fact that the so-called Turtle Mountain Chippewa is really Cree—at least such is the language of the pupils at Carlisle. Whether the entire band is Cree is another question. Doctor Michelson's opinion that Arapaho is the most divergent Algonquian dialect was confirmed and it was made more nearly certain that Menominee distinctly belongs with Cree, not with Chippewa. Doctor Michelson returned from Carlisle in the following month, when he was compelled to submit to an operation for trachoma, which apparently had been contracted during his field researches of the previous summer. On resuming his duties it was found advisable to incorporate the linguistic notes obtained in the summer and fall of 1911 and the winter of 1911–12, so far as practicable, in his memoir on the Linguistic Classification of the Algonquian Tribes, then in galley proof preparatory to publication in the Twenty-eighth Annual Report. The value and completeness of this paper were thereby greatly enhanced.

While in the office Doctor Michelson was frequently called on to furnish data for answering letters of inquiry, and he also found opportunity to furnish notes of addenda and corrigenda for a future edition of the Handbook of American Indians.

year before, is said to have been the last of the No^{n}ho^{n}zhi^{n}ga men thoroughly versed in the ancient rites.

Another ritual obtained is the Dream Ritual, with literal and free translations. This is a narration of a No^{n}ho^{n}zhi^{n}ga's dream, during a fast, of the sacred packs, a number of which have been procured and transferred to the National Museum.

Still another ritual, known as the Wigie Pahogre, "First of the Rituals," with literal and free translations, was recorded. This tells of the coming of the Ho^{n}ga of the Seven Fireplaces, or clans, to the earth from the sky by permission of the Sun, Moon, and Morning and Evening stars, and with the aid of the Winged Ho^{n}ga, or "Spotted Eagle"; of their finding the earth covered with water when they descended; their having to rest on the tops of seven red oak trees, until, by his magic power, the Elk dispersed the waters and made dry land appear; their meeting with the crawfish, which brought from out of the earth clays of different colors to be used by the people of the Ho^{n}ga clan for symbolic purposes in their No^{n}ho^{n}zhi^{n}ga rites. The No^{n}ho^{n}zhi^{n}ga are said to be exceedingly careful not to recite this ritual to anyone unless given large fees.

The ritual of the Birth of the Sacred Bird, also recorded and translated by Mr. La Flesche, relates to the adoption of the hawk as a war symbol and is in form of a legend telling of the birth of the bird, as of a human being, to the sister of four brothers who attended the delivery of the child. The story begins with the birth, gives the details of each stage of growth, and tells of the prediction of the four brothers that their nephew was destined to become a great warrior. The child becomes fretful and wails ceaselessly until the skins of seven prey animals and a bow with a bit of scalp attached are brought to it by its uncles. For this reason no one can be initiated into the order of the No^{n}ho^{n}zhi^{n}ga unless he furnishes the skins of these seven animals.

The ritual of the Symbolic Painting was likewise recorded. This relates to the symbolic painting of the man who acts as the initiator in the initiation of a new member of the No^{n}ho^{n}zhi^{n}ga order. The paint is symbolic of the dawn and the rising sun.

Another ritual, that of the Approach to the House of Initiation, is recited by the officiating priest while he, the initiator, and the votary ceremonially approach the place of meeting of the No^{n}ho^{n}zhi^{n}ga for performing some of the ceremonies. It relates to the Tsi′wako^{n}dagi, or "mysterious house," of the Ho^{n}ga clan.

The ritual of Feeding of the Fire relates to the ceremonial building of the sacred fire at the place of gathering of the No^{n}ho^{n}zhi^{n}ga to perform one of the ceremonies. It is an appeal to the supernatural for aid in obtaining deer for the sustenance of life and also for help to overcome the tribes which menace the lives, the peace, and the happiness of the people.

While these rituals are in themselves complete, each one forms a part of the great No^{n}ho^{n}zhi^{n}ga rite, which Mr. La Flesche is endeavoring to record in its entirety.

Aside from the rituals and songs, Mr. La Flesche has procured stories of the *wako^{n}′dagi,* or medicine men, and of the strange animals from which they obtained supernatural powers; he has also recorded love stories, stories of those who had died and returned to life, war stories, and myths. Some of these have been transcribed in final form. In all, the text of these stories aggregates about 250 pages. Mr. La Flesche, however, has given comparatively little attention to legends and stories of this kind, having devoted his energies chiefly to the secret rites that at one time meant so much to the Osage people, and which are so rapidly disappearing.

By agreement with Mr. Karl Moon, noted for his work in Indian photography, the bureau is to receive a series of Osage photographs, taken with the aid of Mr. La Flesche, who made the necessary arrangements with the Indians to pose for them. Mr. La Flesche received as a gift from Wano^{n}shezhi^{n}ga the sacred bundle of the Eagle clan, to which he belongs. This fine specimen has been transferred to the National Museum, where it is placed with the other Osage bundles that he has been so fortunate as to obtain.

29

1925

Whilst residing in the American Fur Company's factory at the mouth of the Yellowstone River, on the upper Missouri, I had the opportunity of witnessing a Blackfoot doctor's display, in this identical costume, over a dying patient who breathed his last under his strange and even frightful gesticulations and growls and groans under this skin of a yellow bear—hopping over



FIG. 2.—A BLACKFOOT PRIEST-DOCTOR (after Catlin)

and over his patient whom he had placed on the ground, and was pawing about with his hands and feet, in the manner that a bear might have done.

Each one of these Indian physicians, during his lifetime of practice, conjures up and constructs some frightful conception for his medicine dress, strung with skins of deformed animals, reptiles, and birds; the hoofs of animals, the claws and toenails of birds, the skins of frogs, of toads, of bats, and everything else that he can gradually gather, to consummate ugliness of looks and frightfulness of sounds by their grating and rattling noises as he dances underneath them, with his face hidden, adding to them the frightful flats and sharps of his growling and squeaking voice, and the stamping of his feet as he dances and jumps over and around his dying patient.

The doctor never puts on this frightful dress until he goes to pay his last visit to his patient, and when he moves through the village with this dress on it is known to all the villagers that the patient is dying; and from sympathy, as well as from a general custom, they all gather around in a crowd to witness the ceremony; and all, with the hand over the mouth, commence crying and moaning in the most pitiable manner.

MEDICINE MEN

Each tribe had men who professed to mediate between the world of spirits and the world of men. The designation and functions of these persons differed considerably in the various tribes, but they may be classed roughly as priest-doctors, prophet-doctors, and herbalist doctors.

Priest-doctors.—The priest-doctor was a magician and the art which he practiced was magic. In some tribes the men who practiced this art formed into societies or associations. They were admitted by a public ceremony, after having been instructed in private, and given evidence of their skill and fitness. Anyone could become a

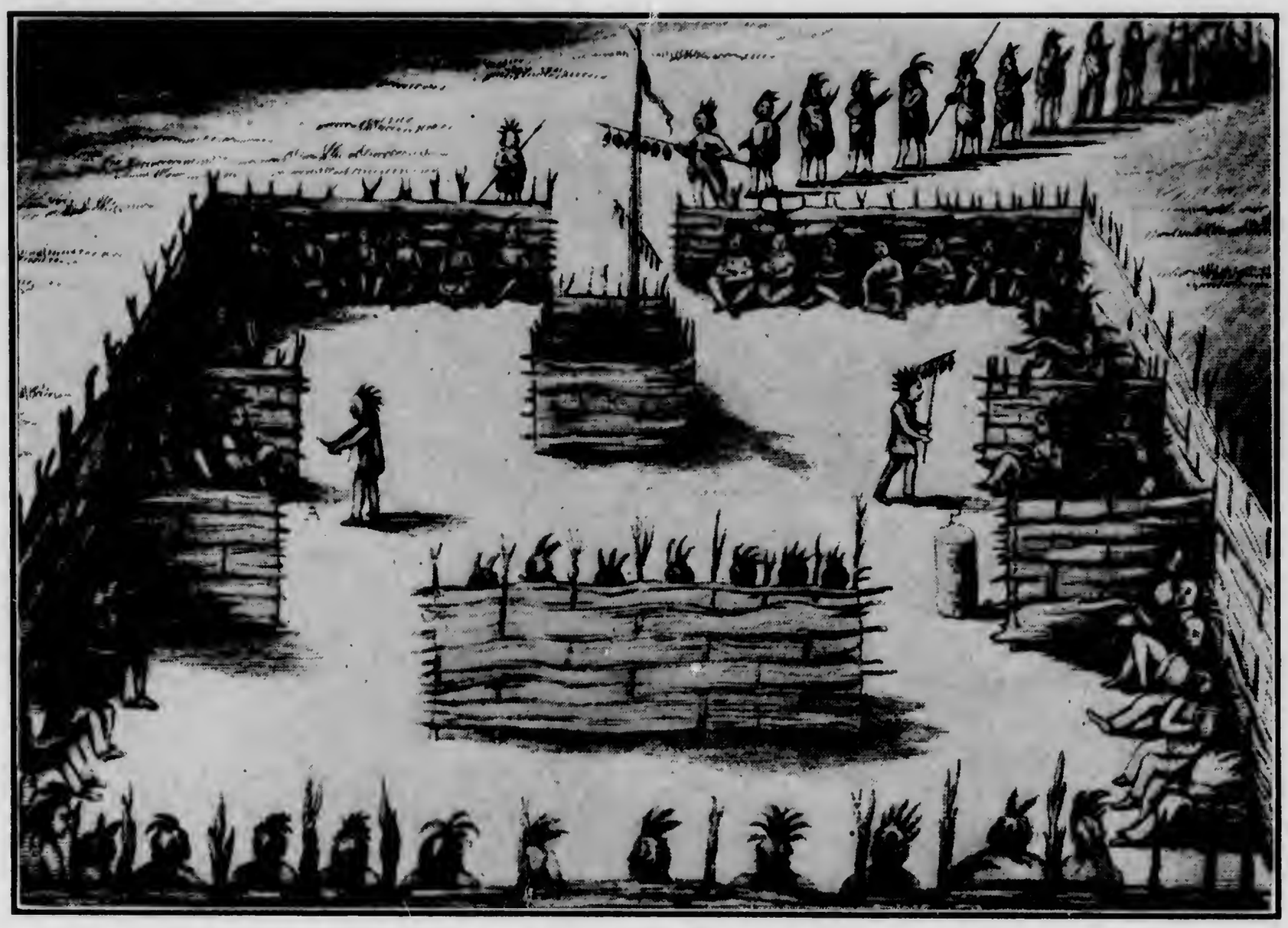


FIG. 1.—PRIEST-DOCTOR'S LODGE

follower and practicer of this art. The priest-doctors assembled to teach the art of supplicating spirits. These practitioners are to be distinguished from the true priests, whose positions and functions were tribal instead of individual.

Catlin[2] describes the practice and dress of the medicine man pictured in figure 2 as follows:

> Here is a gentleman who gains laurels without going to war—who stays at home and takes care of the women and children. His fame and influence, which often exceed that of the chief of the tribe, is gained without risk of life, but by a little legerdemain and cunning, which are easily practiced upon a superstitious people, who are weak enough to believe that his mystic arts often produce miracles, and which, like all miracles, are difficult to prove or to disprove.

[2] Life Amongst the Indians. By George Catlin.

god, and then only at long intervals and to a chosen few. * * * The exorcism of demons is one of the chief pretentions of this personage, and evil spirits are sometimes removed by sucking them through tubes. * * * (See figs. 4 and 12.) The lodge (fig. 3) used by this class of men consists of four poles planted in the ground, forming a square of 3 or 4 feet and upward in diameter, around which are wrapped birch bark, robes, or canvas in such a way as to form an upright cylinder. * * * When the prophet has seated

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THE STORY OF THE BEAR AND HIS INDIAN WIFE.

A LEGEND OF THE HAIDAS OF QUEEN CHARLOTTE'S ISLAND, B. C.

LOOKING over my papers a few evenings ago I found the following tale, bearing date of May, 1873, the time when it was recorded. My informant was a very intelligent Haida, by the name of Yak Quahu, whose memory was stored with legends like the following, which he used to repeat of an evening, seated by the camp-fire: —

Not long ago, as our old people tell us, the bears were a race of beings less perfect than our fathers were; they used to talk, walk upright, and use their paws like hands. When they wanted wives, they were accustomed to steal the daughters of our people.

You ask me to tell you something of bygone days. I will tell you a tale, as I have heard it told round the evening fires by the old people.

Quiss-an-kweedass and Kind-a-wuss were a youth and maiden in my native village, she the daughter of one of our chiefs, he the son of one of the common people. Both being about the same age, and having been playmates from youth, their fondness for each other was such that it was frequently said of them, "If you want Kind-a-wuss look for Quiss-an-kweedass;" and this youthful fondness in later years ripened into a love so strong that they seemed to live for each other. While they thus loved each other, they knew that by the social laws of the Haidas they could never live as husband and wife, both being of one crest, the Raven. A man who is of the Raven crest is at liberty to take himself a wife from any other except the one to which he himself belongs. By the social laws of the Haidas a mother gives her name and crest to her children, whether Raven, Eagle, Frog, Beaver, or Bear, as the case may be.

While they thus continued to love each other, time passed unnoticed by. Life to them seemed a pleasing dream, from which they were rudely awakened by their respective parents reminding them that the time had come for each to choose a partner in life, from among the youths and maidens of the Haidas, such as would be in unison with their social laws. Seeing that these admonitions passed unheeded, their parents resolved to separate them. In order to effect their purpose the lovers were confined in the homes of their parents, but with them, as with more civilized people, "Love laughs at bolts and bars." They contrived to meet outside of the village, and made their escape to the woods, resolved to live on the meanest fare in the mountain forests, rather than return to be separated.

In a lonely glen by a mountain streamlet, under a shady spruce,

they built a rude hut, to which at nightfall they always managed to return, no matter in what direction they went in search of food. While wandering about they were careful lest they should meet any of their relations who might be in search of them.

Thus they lived until the lengthening nights and stormy days reminded them of approaching winter, with its cutting winds and deep snows. Then it was that Quiss-an-kweedass found it necessary to revisit his home, and resolved to make the journey alone, Kind-a-wuss preferring to remain, rather than face her angry relations. Having to stay in the solitude of the forest, she urged him to promise to return before nightfall of the fourth day, a request to which he readily assented. Early next morning he made ready to go. While he was making preparations, Kind-a-wuss thought she would accompany him part of the way, in order to shorten the length of his absence. As they walked along together they discussed the probability of his receiving a welcome, until she thought it advisable to return to the hut, which she did, little thinking what would happen to each before they should meet again. Leaving Kind-a-wuss to find her way back to her mountain home, let us follow Quiss-an-kweedass on his way to his father's house. Leaving her he loved so well, he felt ill at ease for her safety.

When he reached home his parents kindly welcomed him, made inquiries as to Kind-a-wuss, and her whereabouts since they had departed; and he told them all. When they heard how they lived, and that she had become his wife, their wrath waxed hot. They told him he should never go back, for they would keep him until she also should return, as they would make him their prisoner, which they did. How and where they kept him, tradition, as far as I am aware, does not tell.

When he could not get away he felt ill at ease with regard to her he left behind. He urged his people to let him go and save her life, for she would never return alone. They listened to his appeal, yet thought differently, and still detained him. Seeing this he grew determined to effect his escape, which he did, after being confined a considerable time. As soon as he was at liberty he made all haste to reach his mountain home, hoping to meet Kind-a-wuss, yet fearing something might be wrong.

When he arrived at the place where he had parted from her, he found by the footprints on the soft earth that she had started to return. Drawing near the hut he listened, but he heard no sound, and saw no traces of any one having been there lately. When he went inside he was surprised and horror-stricken to find that she had not been in the place from the time of their departure. Where was she? Had she lost her way while returning? Hoping to find some clue

to her whereabouts he searched the hut, looked up and down the stream, through the timber up to the mountains, calling her by name as he went along, — "Kind-a-wuss, Kind-a-wuss, where art thou? Kind-a-wuss, come to me; I am thy own Quiss-an-kweedass. Do you hear me, Kind-a-wuss?" To these appeals the mountain echoes answered, Kind-a-wuss.

After ineffectually searching the country for a number of days, sorrowful and angry, he turned his footsteps homeward, grieving for the dear one whom he had lost, and angry with his parents, whom he blamed for his misfortune. Reaching home, he called the attention of the villagers to his trouble, and claimed their assistance, to which appeal a large number responded, among whom were the two fathers, one anxious for his daughter's safety, the other disturbed because he had detained his son.

Early on the morning of the third day after Quiss-an-kweedass arrived, this party, with himself at the head, set out for a final search, determined to find her dead or alive. After a search extending over ten days, during which time nothing was found except a place where traces of a struggle were visible.

As weeks gave place to months, and months to years, Kind-a-wuss seemed to have been forgotten, her name was seldom mentioned, or only as the girl who was lost and never found. Yet there was one who never for a moment forgot her, — her lover, who believed her still alive, and did all in his power to seek her. Having been so often foiled, he thought he would visit a medicine man, or *skaga* (skak-gilda, long-haired), who was clairvoyant, in order to see whether by means of his gift this man could reveal anything. On this idea he acted.

When he came to the skaga, Quiss-an-kweedass was asked if he had with him anything which she had worn. On leaving the hut he had brought with him a part of her clothing, which he gave the skaga, who, upon taking it into his hand, thus began: "I see a young woman lying on the ground, she seems to be asleep. It is Kind-a-wuss. There is something among the bushes, coming toward her. It is a large bear. He takes hold of her, she tries to get away, but cannot. He takes her away with him. They go a long way off. I see a lake. They reach the lake, and stop at a large cedar tree. She lives in the tree with the bear. She has been there a long time. I see two children, boys. She had them by the bear. If you go to the lake and find the tree, you will discover them all there." This was cheerful news for Quiss-an-kweedass, who lost no time in getting together a second party. This party was led by the skaga, who by means of his gift soon found the lake, and also the tree. There they halted, in order to consider what was best to be done in case of anything

happening. It was agreed that Quiss-an-kweedass should call her by name before venturing up a sort of step-ladder which leaned against the tree. After calling her several times she at length looked out, and said, "*Keesis tout ah ejin*, where do you come from? and who are you?" "I am Quiss-an-kweedass," said he; "I have sought long years for you; now that I have found you I mean to take you home with me. Will you go?" "I cannot go with you yet, because my husband, the chief of the bears, is not at home; I cannot go until he returns." After a little familiar conversation she consented to come down among them.

After they had her in their power they carried her off with them, making all haste homewards.

When they reached their home her parents were glad to have their lost child again, safe and sound, and Quiss-an-kweedass to recover his loved one. Although at home, and kindly welcomed, she felt ill at ease, on account of her two sons, and wished to return for them. This her friends would not allow, but offered to go and bring them. To this she replied, that their father would not allow them to go away, "but," said she, "there is a way by which you may get them;" that is, the bear had made for her a song, which he used to sing; if they would learn it and go to the tree and sing it, he, the bear chief, would give them all they wished.

After learning the song a party went to the tree, and began to sing it. As soon as the bear heard the song he came down, thinking Kind-a-wuss had returned. When he saw that she was not there he felt bad, and at first refused to let the children go, but afterward consented when they threatened to take them by force. I shall here leave the party on their way back with the two boys, and give the story told by Kind-a-wuss, respecting the manner in which she fell into the power of the bear. After she turned back toward the hut she had not gone far before she felt tired and sick at heart for her lover; in order to rest a little she lay down in a dry, shady place, where she fell asleep. While in this state the bear came along and found her.

When she found herself in the bear's clutches she tried hard to get away, but found her efforts useless, as she was completely in his power. So he took her an unwilling captive to his home, which was near a large lake. As the entrance to his house was rather high above the ground he had a sort of step-ladder made, whereby he could get easily up and down, and sent some of his tribe to gather soft moss wherewith to make her a bed.

When she thought of her lover and her relations she used to wonder why no one came to seek for her; and when the bear saw her down-hearted he would tell her to cheer up, and do all in his power to make her happy.

As time passed on into years, and none of her relations nor her lover came near her, she began to feel more at home with the bear; and by the time the search party arrived she had given up all hope of ever being found. The bear did all he could to make her comfortable, in order to please her; he used to sit and sing, and for that purpose had composed a song, which to this day is known among the children of the Haidas by the name of the Song of the Bears. I have heard it sung many a time and should be glad if I could write it down; but unfortunately my ability to write music is deficient. I am sorry that it is so, because there is a host of ancient songs and tunes among the people which I would like to preserve, but cannot on that account.

With regard to the words of the bear's song, I have long tried to get them from this people, but was unable to succeed until 1888, when I obtained them from an old acquaintance. Whether he gave them correctly or not I cannot say, but shall give them as I got them from him. They are as follows: —

"I have taken a fair maid from her Haida friends as my wife. I hope her relatives won't come and take her away from me. I will be kind to her. I will give her berries from the hill and roots from the ground. I will do all I can to please her. For her I made this song, and for her I sing it."

This is the song of the bear, and whoever can sing it has their lasting friendship. On this account large numbers learned it from Kind-a-wuss, who never went again to live with the bear. Out of consideration for her, as well as the many troubles of the lovers, they were allowed to live as man and wife, and dwelt happily together for many years in her native village.

As for the two sons, whom I shall call Soo-gaot and Cun-what, as they grew up they showed different dispositions, Soo-gaot keeping by his mother's people, while the other, following his father, lived and died amid the bears. Soo-gaot, marrying a girl belonging to his parental tribe, reared a family, from whom many of his people claim to be descended. The direct descendant of Soo-gaot is a pretty girl, the offspring of a Haida mother and Kanaku father, who inherits all the family belongings, the savings of many generations. The small brook which flowed by their mountain home grew to be a large stream, up which every season large quantities of salmon run. That stream is in the family to this day, and out of it they catch their supply of food. This is the story of the chief of the bears as told to me by Yak Quahu in 1873. I have heard it a number of times since, and at each time of telling a great deal of the original is lost or forgotten, showing that after a few more years many of these old legends will have passed away. In giving names I have employed the names

of Haidas known to me, being unable to get the original ones. Quiss-an-kweedass means one who measures the ground, Kind-a-wuss a half-caste. The girl of half Kanaku descent is now, in 1889, a full-grown woman, the mother of two nice boys. The bear seems to be a Haida tribe or clan rather than an animal. Until lately there was the Bear tribe, the Skannah tribe, the Kinguestan or Frog tribe, and the Tsing or Beaver tribe, known as the Bears, Skannahs, or Kinguestans, as the case might be. All had their chiefs, and a tomb in which they were buried. For instance, the Frogs had their tomb after the following fashion: A house about twenty feet square was built, in which was placed a wooden image of a frog, around which in boxes were laid members of the Frog tribe as they died. These houses were called in Haida language *Sathlinum Nak Kinguestan*, House of the Frogs, and so on with all the rest. *Sathlinum*, or *Sathling-un Nak*, means dead-house. In this legend there is a remarkable resemblance to the old story of Valentine and Orson.

James Deans.

OAK VALE, B. C.



Outdoor Life, Jan. 1921.

"Sign Talk"

BY EL COMANCHO

Will be glad to hear from you if you like this department, and glad to have your kicks if you don't.—El Comancho.

Grizzly Hunter

Bull Killer and the Red Gods

By W. S. Phillips

"IT IS the words of Te-han-he-ya-tah At-ku-ku, our far-back fathers, that I say to you; as my father's father learned of these things from his father's father, and so for manytimes the lifetime of one man, back toward the first-day-of-the-world and then on back down to us, I tell you the things that a La-kotah tell their sons, for I am an old man and my people are going to the Sand Hills with every snow-time.

"Very soon the Sioux will be gone—all gone—A-a-a-ee, Hiyah ta-ku-dan shni, none left at all, to tell you of these things, my Sits-beside-me-brother, so it is well that we talk here, now, about Wo-nah-be Tah-ku—the Things-of-mystery, for truly are they Pa-zhu-tah tonka, very strong medicine. It is as I say."

My old friend, Ta-tan-K'b-doka Wi-cak-te, Bull Killer, one-time warrior of the great Sioux nation, sat with me in the warm sunshine on a hillside facing Skull Creek, in Wyoming.

Not more than half an hour before we had both been bogged down in the treacherous quicksands of that narrow, insignificant stream—bogged so badly, too, that it had looked, for endless minutes, as tho one or both of us would sink down in the shifting stuff and never come up; for more minutes, after we had managed to reach a fairly safe footing, our horses had fought the sand for a chance to climb out on solid ground, and we had helped them as best we could.

I had heard Bull Killer make a vow to the Sun while he fought the sand; he had promised to make a Sacrifice if we were permitted to get out with our lives; such had been his promise to Wah-kan Tonka Wan-zhi, The Great-Above-One, and it was a prayer and a promise in one, for the Indian does not call on his Gods for help nor make a promise of sacrifice to them unless he is ready to make good his word, be very sure of that, brother; nor does he call at all unless there be great stress and likely great agony of mind also.

So it had been in our case, for we were caught in bottomless sand, as unstable as slushy snow almost, and we had fought to keep from being engulfed as only those who traveled the old wide-open plains knew how to fight this terror of the half dry, sand-bedded streams that wandered across the sun-baked land.

And we had won; tired, dripping sweat and aching from the strain, our horses stood quivering and waiting for their nerves to calm down a bit while we two, Bull Killer and I, threw ourselves flat on the short buffalo grass of the hillside and rested likewise, for our muscles still ached with the strain of the fight.

Bull Killer had kept his promise to the Sun for he had immediately taken his rifle, in its beautiful beaded buckskin case, and hung it on the limb of a thorny buffalo berry bush at the creek-side, reciting as he did so, a chant of thanks to the Above-one for having taken pity on us and thus allowed us to get out of that sand, together with our horses and goods.

Nor had Bull Killer waited for breath or hesitated about giving his best cherished possession—which I happened to know that rifle was because of the pride he took in it and the value he placed upon it, for I had ridden with him for many days and knew what was in his heart.

A white man can easily forget his promise if it be to his advantage to do so, and never is he in any great hurry nor does he inconvenience himself to any great extent in keeping faith with his own God.

But my Indian friend, Bull Killer, was of the stuff that Indians are made, so he had immediately made good his vow by hanging his fine rifle on the bush down by the creek bank as a Sacrifice to the Above-One—a thank-offering for being allowed to live.

Furthermore he had taken out his stone pipe, filled it with the sacred mixture of killikinnick, sweetgrass and sweet pine, and he had ceremoniously smoked to the Four-directions-of-the-world, to the Sun and to Our-mother-the-earth, and then had passed the pipe on to me and I had solemnly done likewise for I well knew that this ceremony had to do with the religious mysticism that my red friend believed in as he did in the happiness awaiting him in the Sand-hills—the heaven of his people—when it should be time for him to pass on over the Long Trail.

The sunshine was warm and soothing to tired nerves; the smell of sage made the air clean and good; the edge of the world and the rim of the sky were away—away—so far away that no man's eye could tell where one began and the other ended in the purple haze.

Overhead a buzzard circles, hanging on tireless wings against the blue, just waiting—waiting—like patience itself.

Miles to the southeast the great dome of Inyan Kara, home of the Stone God, bulked large against the sky, and all about on every hand the square-bluffed Bad-land Buttes rose up out of the sage plains—a desolate enough landscape to the uniniated, but to us, to Bull Killer and to me, they meant our country, the land-we-live-in and we love it as such.

"There are many mystery-things which my people know about but do not understand," said Bull Killer, "for it is only those of the great medicine clan who can see what is hidden from the eyes of men because the medicine men alone can talk with the Gods.

"Always must a man remember that he is small, that the Gods have great power and that they do not care whether any man lives or dies; they can help him or let him die as they choose, and it is the same.

"Only by having strong medicine can a man get them to help him, and even then must he make his prayers in the one just-so way or the powerful spirits will not listen; it is as I say; my fathers have said it was so back to the first man.

"One must not forget that the Sun. An-pe-tu-wi—All-powerful-one—is the most powerful One next to Wah-kan Tonka Wan-zhi, the great Above-One, for without the Sun no man could live—no animal could live; the grass would die; Tah-tan-ka, the Buffalo, would die and so would the world cease to be but for the pity of the Sun.

"Therefore must one give his Sacrifice to the Sun and ask him to have pity as my people all do.

"If one eats his meat, his berries, his In-the-earth growing-things then must he also give some to the Gods and ask them to share his meat with him that they be not hungry, for no man should fill his belly if his neighbor is hungry—A-a-a-ae!

"So therefore do my people give—some to the Sun, each man as he eats, and as he does so, he asks the Sun to have pity and to warm the world against the magic of Way-zee-yah-tah, the Maker of Cold, who lives in a magic lodge far to the north. where he sits by the Never-moves-star, Way-zee-yah-tah Wee-can-chpee, and blows his breath, I-cam-nah ton-ka, the Blizzard, down on the world to kill men with the mighty cold.

"One must have strong medicine in such matters and he must do the just-so way of the Far-back Fathers if he is to live—is it not so?"

I agreed with him, for I knew that these things he was telling me about were matters of religion with him and to be as solemnly observed as any church rite of white man.

"Now this matter of the quicksand, Wee-yah-kah Ach-dee-ach-dee-dan, and our sinking down—that, my Sits-beside-me-brother. was a matter of Evil that was done by the Under-the-water creatures who wait in the beneath-places for a chance to pull one down into the deep caves that are in the Middle-place of the world.

"Our medicine was not strong enough when we came here to cross this river, for we had been careless; we had not prayed to the Gods in the proper way; we had not watched ourselves and we had forgotten to ask the river Gods to take pity on us and let us pass on our way—a-a-a-aee! It is as I say!

"Always will evil medicine work harm to the man who forgets or thinks himself as great as the Gods, for every man is small and his power is very weak without the help of the magic ones.

"The ancient ones, E-han-nah Wee-chash-

Ruminations of a Woods Loafer

A Bird Pilgrimage

SECOND DAY

MAJOR CHAS. S. MOODY

DAWN comes early in these latitudes. It was scarcely three o'clock when the first robin perched on a tall sage near my camp burst forth with his matin-song. In a few minutes, as the daylight became stronger in the east and the coming sun reddened the peaks of the Tetons, the entire avian chorus broke forth, a perfect Bedlam of sound, ranging all the way from the grasshopper-like note of the sage-thrasher to the hoarse booming of the bittern in the swamp.

This was to be my day with the ducks, and after a hasty breakfast I set out equipped with waders and a powerful set of binoculars. A considerable stream flows into and again out of the lake, and toward this stream I bent my steps. I stepped on a knoll in the midst of a marshy spot and almost planted my foot on a brooding mallard. Nature is very kind to the female mallard, garbing her in mottled brown that blends so perfectly with the surroundings that she is well nigh invisible. All the display in the mallard family is reserved for His Lordship himself; perhaps no more lovely play of colors is in all nature than those displayed by the male in his courting regalia. The mallard duck is a careful mother; she chooses by preference a nesting location not too near the water, but close enough that she can reach it readily should occasion arise; hollows out a depression and lines it with grass and down from her own soft breast where she deposits from eight to twelve olive-green eggs which she tends very carefully. I say she, for the lady of the house is the better horse, but Lady Anas very frequently calls upon her lord and master to assume the duties of paternity; he incubates while she goes off to the female Anatidæ Sewing Circle and remains away all afternoon, gallivanting around in high duck society while he stays at home and coaxes life into the brood of eggs. A pair of mallards tending their brood of downy ducklings is a lesson in domestic felicity. I will add incidentally, that on the day in question I located 176 different mallard nests in a five-mile tramp along the shores of the stream—an indication of the vast numbers of these birds nesting in this locality.



Next to the mallards in point of numbers was the green wing teal, that despair of the unskilled gunner in the fall. I know there are other ducks credited with a higher rate of wing velocity, but to my thinking this little bird is a cannon ball on wings, and I have experienced more chagrin at seeing one go merrily on his way followed by my unsuccessful charge of 6's than any other of the duck tribe. There are numerous drains leading into the stream; these have overhanging banks grown thick with tules, and the green wings are not slow to take advantage of such favorable nesting sites.

Next in point of numbers came the pintails, but, unlike their cousins, these birds choose locations farther removed from the water, nesting by choice among the sandhills beneath sage or mesquite bushes. I located several among lava rocks, and a few in almost inaccessible situations. From the sportsman's point of view the pintails are our leading game. They nest early, mature early and remain in these localities until late in the fall.

Just the suggestion of canvasback conjures up visions of bright lights, a table in a cosy corner covered with white napery and set with cut glass and silver, an orchestra playing softly behind the palms and Alphonse or George approaching bearing reverently a tureen beneath the silver cover of which reposes the proverbial hot bird. Celery-fed canvasback has long been the simile of epicurian excellence, but to the bird lover the canvasback is something more than an object of slaughter, a toothsome viand; he and his brown mate are the foreground of a lovely nature painting, the background of which is a calm, willow-bordered lake, with here and there a lordly cottonwood holding court on the shore, the surface of the water dotted with reedy islets.

Except in the fall and winter, the canvasback is not a gregarious bird. During the mating season it is rare, indeed, to find more than a single pair in any type locality. In my explorations around Ray's lake I found only three nesting pairs, and these in widely separated parts of the lake. I crept softly out on a tongue of land jutting into the water and concealed myself among the tall tules, unslung my binoculars and swept the water. It was nearing midday and most of the birds were taking their afternoon siesta. Presently, not thirty feet from where I sat the rushes parted, a rich brown head and neck appeared, a pair of sharp black eyes peered all around, taking in the situation. All was well apparently, for he called softly to his mate and glided into the open, followed by his consort. Lord, what a picture! The sun glinted on the satiny feathers as the handsome fellow turned around and addressed some soft nothings to his wife in tenderest duckese. This must have been a favorite feeding ground, for after preening their plumage a few minutes they fell to diving for food, remaining under water for what seemed several minutes, each returning to the surface some acquatic dainty in its bill which was washed and swallowed. It would have been a crime to disturb them, so I quietly crept away and began my search for the nest. It was easily located as the birds had worn a path thru the tules to and from the nest. Eight olive-green large eggs were neatly covered with down, reposing on tule stalks in about four inches of water.

Grover Cleveland used to classify a great many ducks under the general heading "trash." While no self-respecting duck likes to hear himself called "trash," lack of space compels me to include a great many species as "also present." The shovelers, country cousins in the duck family, were at the feast in great numbers; the lesser scaup, friendly and sociable among themselves at all times, came and went in droves; a few pairs of golden eye whistled up and down, their homes doubtless in abandoned wood-pecker holes in the tall cottonwoods.

Night came and found me five miles from camp, my waders filled with water, my stomach filled with nothing since and early breakfast. Tired, hungry but happy, I trudged back around that lake, an interminable distance seemingly, and reached camp just as the new moon crept coyly up over the distant hills.

tah, those Long-ago Fathers, talked with all the animals, Wama-kash-kan, and with all the birds, Zit-kal-la, with the ghosts, Wah-nah-gee, with the giants, Wee-chash-tah tonka Wan-ska, with the spirit ones, Wo-nee-yah Wee chash-tah, and with all the medicine things, Pah-zhu-tah tah-ku, so they learned very many things in the way of powerful magic that one may use to help him thru life.

"Today only a few men know how to use the great medicine things; only those of the medicine clan, Pah-zhu-tah Wee-chash-tah, the medicine men, know the songs, the dances, the chants and the just-so things to be done to make strong medicine such as are in the great beaver-medicine bundle that you saw hanging in the sun-lodge of Fast Horse Runner, the medicine man, at the Sun-dance in Moon-that-young-birds-fly.

"Not every man can be a medicine man, as you know; only such as have been touched by the Gods have the proper power.

"Without the medicine power all songs and all dances are useless—unless one gets the power from his dreams as one does when he gets his own medicine songs from the ancient spirit people.

"When one has a dream and talks to the medicine spirits of course he gets a great power and almost always a good medicine song to go with the power so that he can get something to carry in his medicine bag to help him if he needs help.

"Now that dream that you had that night last summer; that one where Mato-chotah, the grizzly bear, came and talked to you; that, my friend, was a very strong medicine dream; you should follow exactly the things Mato-chotah told you to do for it will be of great help to you many times; you should remember the song that Mato-chotah sung and the dance that he danced, for those are the things that will bring help from the great spirit Grizzly when you need help the most; you should remember the just-so way to do things and the just-so things to do that the spirit bear told you about in your dream—and you should do these things in the just-so way and no other when your heart-is-on-the-ground and you need help, as in this matter of the quicksand we have just escaped, thanks to my medicine and the sacrifice I promised to give to the Sun.

"You saw how quickly my medicine brought help to us today; you heard me sing my medicione song.

"My friend, my heart is good toward you and I sit in the ashes and cover my head with my blanket, for I am afraid that the Unseen-Ones may come and do harm because you do not do as the great spirit Grizzly Bear told you to do in the dream where he came to you; my heart is afraid for you.

"Think, my Sits-beside-me-brother, think hard; can you remember the just-so song that Mato-chotah sang to you?"

The half-forgotten lilt of an Indian song ran in my head—a song that, strangely enough, I had heard sung by a ghostly bear in a dream, after, out of curiosity, I had followed out religiously a preparatory ceremonial of three days' duration precisely as proscribed by Bull Killer after he had consulted Fast Horse Runner, the most powerful medicine man among his people.

It had been a foolish proceeding to me, a lot of nonsense and mummery, all as meaningless, apparently, as child play, but I had gone thru it, partly out of curiosity, partly because I did not want to offend my friend.

On the third night I had gone to a hill-top all alone, and there, under the stars, I had sat down on my blanket to wait alone, as I had been told to do.

I do not know when I ceased to be wide awake; I do not know when I went to sleep—if I did go to sleep; I do not know whether the dream that came was a dream, or a vision, or what not. I only know that I dreamed, or that a vision came, and that I saw, plainly, a ghostly Grizzly Bear so high when he stood up that he overtopped the peak of Inyan Kara against which he swayed like a bear-shape in thin blue smoke, a mile high!

I know that I watched this ghost-bear go thru the steps of a slow Indian dance just as I had seen Indians do many times—only this dance had some steps of its own which the dancer was at pains to show me very carefully and he talked to me in Sioux—as he danced.

I know that it was all plain and, at the time, seemed perfectly natural and to be expected and that I have never, even to this day, forgotten the exact details of that strange ceremonial—for it was a ceremonial of great significance in the eyes of my friend, Bull Killer, who warned me not to tell, even to him, the details of the dream, but to tell him the substance only, when I began to tell him about my experience the next morning in camp.

I was told by Bull Killer that I must never divulge exactly what the spirit bear had said or done except in the broadest way; I must never teach anyone the words and tune of the song which the spirit bear had sung; I must keep my dream details secret and when I was in distress of any kind I was to call on the spirit bear for aid, for, by appearing to me in my dream and talking to me and giving me his song, the spirit Grizzly Bear had bound himself to be my medicine bear, my particular, personal guardian spirit such as every Indian possesses and believes in as he does in the Sun.

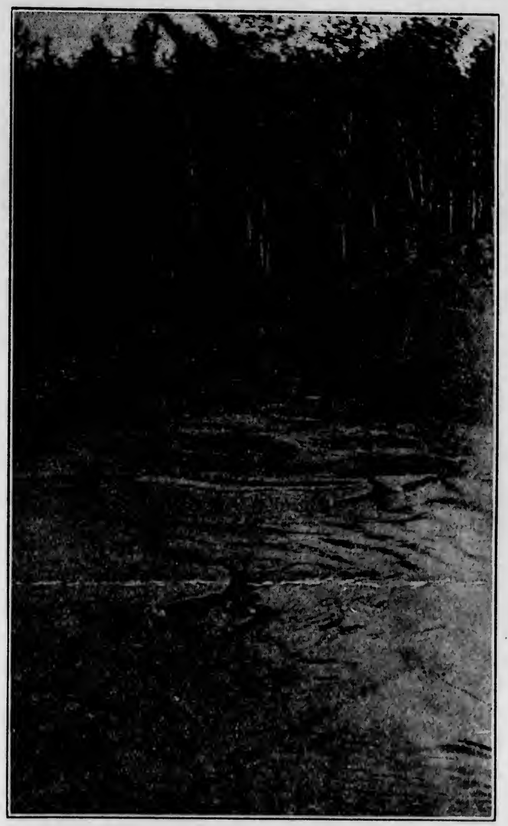
This, according to Bull Killer, placed the "medicine" (which mean the supernatural power) of that great spirit bear at my beck and call from then on so long as I should live—all I had to do was to carry with me some part of an ordinary, every-day grizzly bear which I must procure without injuring the owner; nor must I ever, so long as I should live, kill or destroy or injure any living grizzly bear, for if I did so my helper, Mato-chotah, would desert me.

Perhaps you remember me telling you in a former article about meeting three grown grizzlies on a narrow trail in what is now Glacier Park in the Northern Rockies, and how they went off beside the trail and watched me pass, making no effort to harm me or even to make any hostile signs? Perhaps you have noticed the grizzly bear claw that is in my pocket, or at least never far away from me? Perhaps you have also noticed the string of the same kind of claws that I wear as part of my Sioux ceremonial costume? And the other string that fronts the fine war bonnet that High Hawk made and gave to me?

Sitting here in the sunshine of the hill-side with Bull Killer that day, I heard again the lilt and words of the spirit bear's song—"Oh ya-te-wan—washtee kah! Wana-pe-yah Wah-kah-gee l-o-e-e———— !!"

There is more, much more, to it and I have sung it many times in strange places since that day to accompany the slow step of my medicine bear dance.

Two years ago I was suddenly taken ill and I am slowly struggling back toward health even as I write these lines—and I sing my medicine song very often these days; perhaps the Sun shines brighter; perhaps the world is more worth-while because of the help sent me by Mato-chotah—who knows!



CARIBOU SWIMMING TANANA RIVER, ALASKA. COMPTS. GOV. T. H. RIGGS.

Bears and Indians

Folder 2

C. Hart Merriam
Papers
BANC MSS
80/18 c

GRIZZLY BEARS

Grizzlies were hunted by the Wintoon when in their winter dens or in caves. Torches were used and when the Bears came out they were attacked with spears pointed with obsidian blades.

The Wintoon ate Bear meat, in which respect they differed from many California tribes.

~~HOOPAH STORY OF A MAN AND A GRIZZLY BEAR~~

2. The Grizzly Bear had a big hump on his shoulders. There were many in the Hoopah country, and they were enemies of the Indians. Bears used to be people. Bear meat is not eaten by the Hoopah.

Once there was an Indian from Redwood Creek who was very strong and powerful and very quick in his movements.

When passing through the forest on his way to Hoopa one day, with a big pack-basket on his back, he saw a Grizzly Bear digging in the ground after a nest of yellow-jackets.

The man said, "I will go and play with him." He went slowly toward the Bear. Every time the Bear raised his head the man stopped. When the head went down the man went on. Finally he came so near that when the Bear's head was down, he put his hands on the Bear's rump and pushed him into the hole he had dug.

The Bear backed out and stood on his hind feet facing the man. Then the man talked to him. The Bear sprang

at him and knocked him down. The man crawled out between the Bear's hind legs. In this way he kept on fooling with the Bear and the Bear slobbered all over him.

Once when stepping backward his heel struck a small log and he fell on his back, the Bear on top of him. He lay perfectly still and finally crawled out again from under the Bear. Then he drew his arrows and shot two or three through the neck of the Bear, killing him.

A Wetchpek Indian who lived on the point between the two rivers at Wetchpek was killed by a big Bear in the Bald Hills.

The Menomonie's belief in a white Bear spirit, which guards the native copper deposits of Lake Superior, is at least suggestive of a knowledge of the white Bear or Grizzly.

Whalley, 10th Annual Rept. Bur Eth (for 1888-1889), p. 481, 1893.

---

for Kutchin (or Kootcha-Kootchin)

Bear -- So

Grizzly -- See-e

Alex. H. Murray, Journal of the Yukon, 1847-48, p. 91, Ottawa, 1910.

Bear Dance of the Ute

Lowie: Dances & Societies of the Plains Shoshone, - Anthrop. Papers, Am. Mus. Nat. Hist., Vol XI, Part 10, 823-831. 1915.

[Copy in my ceremonies file -

"White Bear, Hähäts" in Navaho

Sand Paint, Excursion beyond Rocky Mts
396 (Affordia) ed of 1842 [3rd ed]

Washano V. 197

Bear = God who punishes
Fred V, 420, 438

Sioux

bearing name of Bear:

Crazy Bear
Four Bears
Sitting Bear
Crabby Bear

} Redmon II
320, Apr. 1912

among Carlisle students 1912

Joe Loud Bear
High Wood Bear
Stella Bear
Black Bear
Wm White Bear

Ghost 337

SMITHSONIAN

. Mă-tō Bear

. Mă-tō-skă White or Grizzly Bear

In Sioux — Charles A. Eastman (Ohiyesa)
Red Hunters & the Animal People, 248, 1904.

	Nez Perces	Klikatat	Calapooa	Chenook
Bear		'Hollees	'Immo	Siano
White or Grizzly B.	Hähäts			
Black Bear	Eakat			

Samuel Parker, Journ. Exfl. Tour beyond the Rocky Mts.
in 1835, 1836, & 1837. 2 Ithaca 1838.
2d Ed. 1840
3d " 1842

Vocabularies at end of Vol.

Bear No-ka

The Chiffenne had a Bear Ghratory

called No-ka comprising different

genders for Black + Grizzly.

Chinook name for Grizzly, Esiamk.

" " " Black Bear Ltshort.

Kalispel. PRRA

Nah'ch-ka Grizzly

Mo!-ă-tsin Nah'ch-ka

Female Bear

N. Cheyenne language

March 6 or 7, 1913 — Chas

Names for Bear in Shoshone language

Wur'-rah	Round Mt. Nevada - Crum	
Oo-er'-ra		(after Gallatin)
Neer'-ah	Nevada	Simpson
Woo-ret-se	prob. Utah (NE)	J. W. Hill
Oo-ret-sy	Nevada	Lottchert
Wearabze	prob. Idaho	Wyeth

Grizzly Bear To-shuy-woo-deh (wah?) Hill

Bears among Taskigi Cherokee

BEAR, cause of disease, 132, 148
— clan of Taskigi, 115
— give help to cure disease, 305, 306
— foot bone, sacred object, 302, 304 317
— — —, myth concerning, 306
— skin, 305, 317
— teach a ceremony, 310
BEAVER, cause of disease, 130, 148
— clan, 115

Memoirs Am. Anthropological Assoc. Vol. 2, 1907-1915.

Bear Medicine Ld.

Richardson Ld in the Missouri River shown Fort Clatsmouth was originally called "Wau-car-ba war-cand-da or the Bear Medicine Island" - Lewis & Clark Exped. Orig. Journals, Thwaites' Ed I, 64, 1904.

Owen Dorsey in an article on Indian personal names mentions a series of Dhegiha boy names relating to color — red, white, gray, brown or dark gray, red, & scarlet.

Am. Anthropologist, III, (265), Jan 1890.

Grizzly or White Bear { look up locality if any - may be unusual

J. Long's Voyages & Travels

Reprinted Thwaites 'Early Western Travels' vol. 2. Jas Long's Journal, 1768-1782- p 133, 1904

Don't overlook Satchet's
Bear myths; especially those of
Bear + Antelope

In 1872 there was a Canada Indian named Grizzly Bear; & another was referred to as "the father of Grizzly Bear's Ear". J. Owen Dorsey, Journ. Am. Folk-Lore, Vol. 1, no. 1, p. 73, Jan.-Mar. 1888.

The Navahs do not eat the

flesh of Bears.

Aboriginal pictographs of Cave Bears
: See Breuil + Osborn -

The Bear Helper

See Bird Grinnell: By Cheyenne Campfires, 118-121, 1926

The Wolf Helper - Reid 149-153.

Bear Clans — Tewa + Hopi

Ke of the Tewa + Honau of the Hopi
both mean Bear

Also a Bear clan at Walpe.

and on page 633 he says: "The pioneer settlers of Walpi were Snake and Bear clans". —
J. W. Fewkes, Tusayan Migration Traditions, 19th Ann. Rpt. Bureau Ethn. (for 1897-1898, pt. 2), 584, 585, 590, 592, 604, 615, 618, 624, 633, "1900" [=1903]

Bear & Comfort Eight

Elsewhere is an account by Francis La Flesche (Ind) of a fight between a Grizzly Bear & a Mountain Lion witnessed by his father.

His father was Joseph La Flesche, a noted chief of the Omaha Tribe.

Bear totems + myths — Luiseño

Gifford, Clans + Moieties in So. Calif. Univ. Calif.
Pubs. Arch + Eth. — VV. 14. no 2, pp 208 - 211, March 29, 1918.

In Tutelo language (Siouan family) Grand River Reservation, Ontario.

Black Bear is yū'tkayē'k

Leo Frachtenberg, Am. Anthropologist, Vol 15 No. 3, p. 478.
July-Sept. 1913.

Ainu Ceremonies - Festival of the Bear -

By Isabella Bird - quoted by Haydekker
Royal Nat. Hist. Vol. 2, p. 23, 1894.

S.m. Dawson

Grizzly = Kootenaha = Klow'-itl-kla
Black Bear " Nip-a-koo'

Grizzly = Abt (Kaiookmabt) Nan-ne
" " Chemoshingfunda Ni-kwa-wha
" " Taimsian (~~Kotsentsapa~~) mid'-di-ink
" " Hoda mid-di-uk
Hoot

Others

Cree — Mee-shē mus-kwa
Mish-e- Mukwa

Carltonhouse cree — Wapusk

" Koots Koots
Kutsnu

✓ absaroka us
kwakiutl = pervagor (Cowichan?)
✓ navaho
nogales = Kennelly
nuchekus nucheeus
✓ shoshone
stikeenensis
tahltaniens
tejon tulareneis
toklat = Denali
Sacramento

Kootsnu = Peace of River.

Bear Wreckhut

Encycl. Brit. 11th Ed. Vol. 1, 442b.

Vol. 2, 516 & 664b.

Port Burwell
S.B. Beach
Number 2 8-0-11

Grass Bean = Tlantla

A. F. Chamberlain, Am.
Anthrop. 14.165.1912.

On Kutenai language

Griggs Bear — Tlántla

A. F. Chamberlain, Am. Anthrop. 14, 165, 1912.

Bear dances were
in vogue not only
among many western tribes
but also by the Catawba
Indians of South Carolina
See John R. Swanton, Catawba
Notes, Journ. Wash. Acad. Sci.
Vol. 8, No. 19, p. 629, Nov. 19, 1918.

Bears in pictographs common
among many tribes & totems.

On a blazed tree on banks of Nemakagon
tributary of Chippewa River Wisconsin
Aug. 1831. 2 Bears (Chippewa?).
Schoolcraft 2d Tribes, 1. pl. 49, 1851.

Bear on top of Chippewa grave post. 2 ibid, pl 50 fig 2.
2 ibid

Nenemash = Black Bear, Pl 57, fig 8 — 2 ibid
Catfish River, Wisconsin

Bear standing = Bear clan Pl 59 fig 85

Fabulous bear with elk tail Pls. 49 fig 3; Pl. 59 fig 140.
Pl. 61, figs 3, 7, 8, 9. Pl. 62 D, figs 1, 2, 6, 7, 8

Bear totem common among tribes. 3 from Michigan
Wisconsin - ibid, pl. 63, figs 5, 8, 9.

~~The Zuñis~~

Among the Rey-Gods or fetiches of the Zuñis are the Great White Bear and the Mountain Lion, both of which are "keeps of the skies"!

F. H. Cushing, Am. Rept. Bur. Eth. for 1880-1881, p 40 & pl. XI, fig 2, 1883.

Grizzly Bear Myths
See Roland Dixon
Shasta Myths
(in my Shasta file)

sister of Apollo,

Artemis, a Greek Goddess, had early connections with the Wolf and Bear. She had been adored as a Bear, and "the Brauronia, the dance of girls called 'Bears' showed that Artemis had once been the bear-totem of a clan who looked on bears as their kinsmen." -- Religion, its Origin and Forms, by J; A. Maculloch, p.133, London 1908 (?)

Names of Bears

" Dall - Alaska & its Resources, 1870.

Brown Bear ♂ & ♀ & Black Bear in
5 Tinneh tribal dialects. p. 566.

Burns (L. M.) Digger Indian legends. (Land of Sunshine, Los Angeles, 1901, XIV, 310–314, 397–402.) These last two sections of Mr Burns' paper record "the love-making of Quatuk (Coyote)," "the Rabbit and the Toad," and "the legend of Edoochme." The tale of how Coyote took a fog for the ocean and tried to swim it "is a general favorite." In the second tale the Rabbit gets the Toad to jump into the fire and get burned,—the Toad had killed the Rabbit's love, the little green Frog. The third tale is of an abandoned child, who performed wonderful deeds. He lies now turned (by himself) into stone in the bed of Salmon river, "with his arms and legs uplifted in arches." And today "the Indian boy who can swim through without touching will never be harmed by a grizzly."

The Land of Poco Tiempo

Some Strange Corners of our Country

Chas F Lummis - Century Co. 1892

These strange corners are described in a felicitous vein, and details such as can be given only after careful research are faithfully and accurately, though simply, portrayed in a manner that all may read and learn, and many become dispossessed of the popular fallacies regarding this little-known region. The Moki snake dance is described and a chapter is devoted to the Navajo hunting custom of "begging the bear's pardon." Under the title "The witches' corner" some interesting facts are given concerning the practice of sorcery by the Mexicans as well as by the Pueblos. The Pueblo "magicians" or medicine-men (the *brujos* and *hechiceros* of old Mexican annals), who perform many wonderful feats of legerdemain, and the "self-crucifiers," or so-called Penitent Brothers, who still practice the barbaric custom of crucifixion as a means of penance, are given a place in the book. "Homes that were forts" (referring to the former cliff-houses of the Pueblos), "Montezuma's well," and "Montezuma's castle" are chapters of special interest to the archeologist.

Am. Antiquarian, II, 1889.

The Mission and Mission Indians of California; New Linguistic Family in California, by H. W. Henshaw.
Evidences of the Successors of Paleolithic Man in the Delaware River Valley, by C. C. Abbott.
The Winnipeg Mound Region, by George Bryce.
Artificial Languages, by David R. Keys.
The Parsee Towers of Silence, by Mrs. R. Hitchcock.
Seega, an Egyptian Game, by H. C. Bolton.
Onondaga Shamanic Masks, by DeCost Smith.
Gold Ornament from Florida; Portrait Pipe from Central America, by A. E. Douglas.
The Phonetic Alphabet of the Winnebago Indians, by Miss Alice C. Fletcher.
The Midéwiwin or Grand Medicine Society of the Ojibwa, by W. J. Hoffman.
Algonkin Onomatology; a Mississagua Legend, by A. F. Chamberlain.
Huron-Iroquois of the St. Lawrence and Lake Region, by D. Wilson.
Gesture Language of Blackfoot Indians, by J. McLean.
The African in Canada, by J. C. Hamilton.
Government of the Six Nations, by O-ji-ja-tek-ha.
Results of Explorations about the Serpent Mound of Adams County, Ohio, for which a grant was made by the Association, by F. W. Putnam.
Little Falls Quartzes, by Franc E. Babbitt.
Steatite Ornaments from the Susquehanna River, by Atreus Wanner.
Notes on the Eskimo of Cape Prince of Wales, Hudson's Strait, by F. F. Payne.
Contents of Children's Minds, by Harlan H. Ballard.
The Accads, by Virginia H. Bowers.

Bear + other Animal Feasts

THE PLACES OF GENTES IN SIOUAN CAMPING CIRCLES.—In the camping circles of the various Siouan tribes there is no uniform order of gentes. When we compare the customs of the several tribes we are led to ask several questions: 1. Have not certain gentes shifted their camping areas? 2. Has there been consolidation of gentes or sub-gentes? 3. Has there been segregation or differentiation of gentes or sub-gentes? 4. Are there any instances of emigration from one tribe to another of a common stock? 5. Has a new gens been formed by the adoption of foreigners (*i. e.*, those of another linguistic stock) into the tribe?

I. *Dakota tribes.*—The writer has been unable to find animal names for Dakota gentes. Their names point either to a former habitat or else to some custom or event in their past history. If all the Dakotas ("The Seven Council-fires") ever camped in a common circle, there is a strong probability that four gentes (Spirit Lake village, Leaf village, Warpeton, and Sisseton) occupied one

side of the circle, and three gentes (Yankton, Yanktonnais, and Teton) pitched their tents on the other. A study of the dialects of the Dakota points to this; and we have a recent statement made by Dakotas to Miss Fletcher that their people used to camp in two sets of concentric circles—one of four circles, the other of three. The first area in the circle of the Spirit Lake village is that of the Kiyuksa, or *Breakers of the custom*, so called because they disregard the law of marriage outside the gens; but in the Upper Yanktonnais (a half-tribe) the Kiyuksa have the fifth place; among the Oglala they have the third place, according to one authority; and they are part of the seventh Brule or Sichanghu gens. The Kap'ozha, "*Unincumbered with much baggage*," are the third gens of the Spirit Lake village and the sixth of the Sisseton when the latter camp alone as a tribe. When the Sisseton and Warpeton camp together the Kap'ozha *shift their area to the other side of the circle, becoming the eleventh gens in order.*

The Oyate shi-cha, or *Bad Nation*, have the sixth place in the circle of the Spirit Lake village and the seventh in that of the Yankton. The Chan-ku-te, *Shooters at* or *among trees*, form the first gens of the Yankton and the fourth of the Sisseton. The Ti zaptan, or *Five Lodges*, have the first place in the Siha-sapa or *Black-feet* (Teton) circle, the fifth place in the Sisseton circle; but they occupy the twelfth area when the Sisseton and Warpeton have one circle in common. The Wa-che-un-pa, or *Roasters*, constitute the fifth gens of the Yankton, the eighth or ninth (?) of the Si-chan-ghu, and the fifteenth (?) of the Oglala—(authorities differ; hence I am not positive as to their exact areas). The Shi-kshi-che-la (*Bad ones of different kinds*) are the third gens of the Upper Yanktonnais, the sixth of the Itazipcho, the seventh of the Minikoozhu, and the seventh of the Hunkpapa. The Wazhazha have the fifth area in the circle of the Siha-sapa, and the fifteenth in that (the recent one) of the Si-chan-ghu. The Wakan are the eleventh gens of the Oglala and the eighth of the Hunkpapa. The Tiyochesli have the fourteenth area in the Si-chan-ghu circle, and the seventeenth in that of the Oglala. The Wa-glu-khe, *In-breeders*, are said to be the ninth Sichanghu gens. One authority makes them the seventh gens of the Oglala; another, four years later (1884), makes them the eighteenth and nineteenth gentes of the latter tribe. One authority gave the Ite shi-cha, or *Bad Faces*, as the first or fifth Oglala gens; another said that this name belongs to the second sub-gens of the twelfth gens as

well as to the thirteenth gens of the Oglala. The Wa-kmu-ha o-in, the name of the third Yankton gens, corresponds to the Wa-mnu-gha o-in, the sixth Siha-sapa gens.

Segregation.—Six of the original Dakota gentes have developed into tribes, each with its respective gentes. One, the Yanktonnais, is in two half-tribes, each having its own gentes. The seventh original gens, the Teton, developed into seven gentes: Si-chan-ghu, Itazipcho, Ohe-nonpa, Minikoozhu, Siha-sapa, Oglala, and Hunkpapa. Each of these, in turn, now has its gentes, and some of the latter are divided into sub-gentes. It is said that the Hohe or Asiniboin tribe was originally part of a Yanktonnais gens. In 1880 the writer was told by Tetons visiting Washington that the Sichanghu were then in thirteen gentes, two of which could be traced to a foreign origin. In 1884 Rev. Luke C. Walker, a Dakota, stated to him that the Sichanghu were then in eleven gentes; but in the same year Rev. W. J. Cleveland furnished the writer with the names of eighteen divisions, though he said that some of them were of recent origin (by segregation).

Emigration or adoption.—Mr. Cleveland gave Ohe-nonpa (the name of a Teton gens) as the seventeenth Sichanghu gens. Was there a change from a secondary to a tertiary place brought about by emigration?

In 1880 a Teton told the writer that the tenth Sichanghu gens, called Sha-wa′-la or Shawnee, was composed of the descendants of former Shawnee captives. In 1884 Rev. Mr. Cleveland stated that the tenth Sichanghu gens was named I-san′-ya-ti or *Santee*, pointing to an emigration from the Isanyati or Spirit Lake village of the Dakotas. In 1880 the writer was told by some of the Tetons that the eleventh Sichanghu gens was named I-hank′-ton-wan′, or *Yankton*, pointing to the emigration or adoption of members of the Yankton Dakota tribe (originally the "End Village").

II. *Dhe′-gi-ha, etc.*—The names of gentes in this division of the Siouan family are of the following classes: Animal names, taboo names, archaic names (some of which may be called cryptic names, as Ponka, Osage, Kansa, Dha-ta-da, Hanga, Ishtasanda, and Chi^{n}-zhu).

Shifting of areas.—Taking the Omaha circle as the temporary standard, we find the Elk (Thunder) and Kansa (Wind) gentes occupying the extreme areas on one side, and the Earth-lodge makers (Wolf) and Ishtasanda (Thunder and Reptile) holding simi-

lar areas on the other. Among the Omaha the Elk people lead in the worship of the thunder. In the Kansa tribe the Elk people were originally part of the Earth gens. They left that gens, going to the other side of the circle; but these two gentes still constitute the van in the tribal circle.

Omaha circle.	Kansa.	Osage.	Ponka.	Winnebago. (Had no circle.)
Elk, 1st.	16th.	6th.	3d.	3d.
Kansa, or Wind, 5th.	4th.	7th.	(Wanting?)	(Wanting?)
Earth-lodge makers, or Wolf, 6th.	Earth, 1st.	11th.	(Wanting?)	Wolf, 1st.
Thunder, or Reptile, 10th.	9th.	8th.	1st.	5th.

In the following table the Winnebago order is taken as the standard:

Win.	Ponka.	Omaha.	Kansa.	Oto.	Iowa.	Mo.
Wolf, 1.	----------	6	5	--------	2	----------
Bear, 2.	1*	4*		2	1	1
Elk, 3.	3‡	1†	16	--------	4‡	2
Snake, 4.	7‡	10†	----------	6	8‡	----------

NOTES.—The Wolf and Bear people form one gens among the Kansas.
* A sub-gens in the 1st or 4th gens.
† On opposite sides of the circle, separated only by the entrance.
‡ On opposite sides of the circle.

War element in the tribes.—In the Omaha circle, the Elk gens, the first, on the right side. In the Kansa circle, two gentes, Large and Small Hanga, on the left side. In the Osage circle, all the gentes on the right side are war gentes, but the first and second (reckoning from the van) are the soldiers or policemen. If any on the left

TALES OF CALIFORNIA INDIANS

Invulnerable Grizzly Bear.

Panther lived with his brothers. He used to spend all the time hunting, but every time before he set out he used to say to his brothers, "You must not go to the top of the west ridge!"

One day the brothers said to each other, "Why does he always tell us that?"

Up on the ridge they saw, away off at the end of the timber, an old man lying with his legs crossed and his wife sitting beside him.

"Old man!" they shouted, "Come over and help us pound!"

"What did you say?" asked the old man.

"Come help us pound!"

"All right," he said. And he put on his grizzly-bear-skin blanket.

The two boys ran home and slid to the door of the house. They heard him coming.

"Boys, open the door for me!" he called. When they didn't open, he climbed up on the roof and came down the smoke-hole. The boys gave him some venison and he ate it. When he had finished it, they gave him another helping, and he ate that—he ate all the meat in the house—he ate the untanned hides. When he had finished he said, "Well, I'll go home!"

The boys opened the door, but he was so filled he couldn't get through, so he climbed out the smoke-hole.

When Panther, the oldest brother, came home he carried two deer.

"Didn't I tell you not to go up on the west ridge?" he said to his brothers, and he slapped them and pinched their faces.

All that night Panther was busy flaking arrow-points. In the morning he set out, carrying five quivers full of arrows. He came where the old man was lying and he shot him twice.

"Alo!" the old man cried, "What did you put in the fire that snaps so?"

"It's not the fire snapping this time," said the old woman, "He's shooting at you!"

Then the old man jumped up and took down the grizzly-bear blanket and put it on. The young man kept shooting back at him as he ran. Finally Panther had only one arrow left from his five quivers-full.

"Between his toes!" called the old woman.

Panther shot him there between the toes, and the old man rolled over dead.—Univ. of Cal. Bulletin.

Who smiles because the winter's done.
The bees about the poppies hum,
Repeat the invitation—Come,
O, come into the outer air—
There's laughter, song and sunshine there,
O, come along.

TRAIL TRIMMINGS

Over a hundred members of the club found their way to the winter gathering on the mountain on February 13th. The day was a spring-like break in a long series of rainy days. The sun was bright. The camp-fire, the coffee, and the talk, were good. President Webb's easy, extemporaneous lead was delightful in the absence of a prepared program. In the language of a plagiarist, it was "good to be there."

While some of us were talking a good deal on the day of the club winter reunion, some of the boys of the California Alpine Club were hard at work repairing the Pipe Line Trail by strengthening old foot-bridges, building a new one, planting stepping stones in creek beds, and filling in washouts. This is said not in disparagement of talking but in appreciation of the good work of such clubs as California Alpine Club.

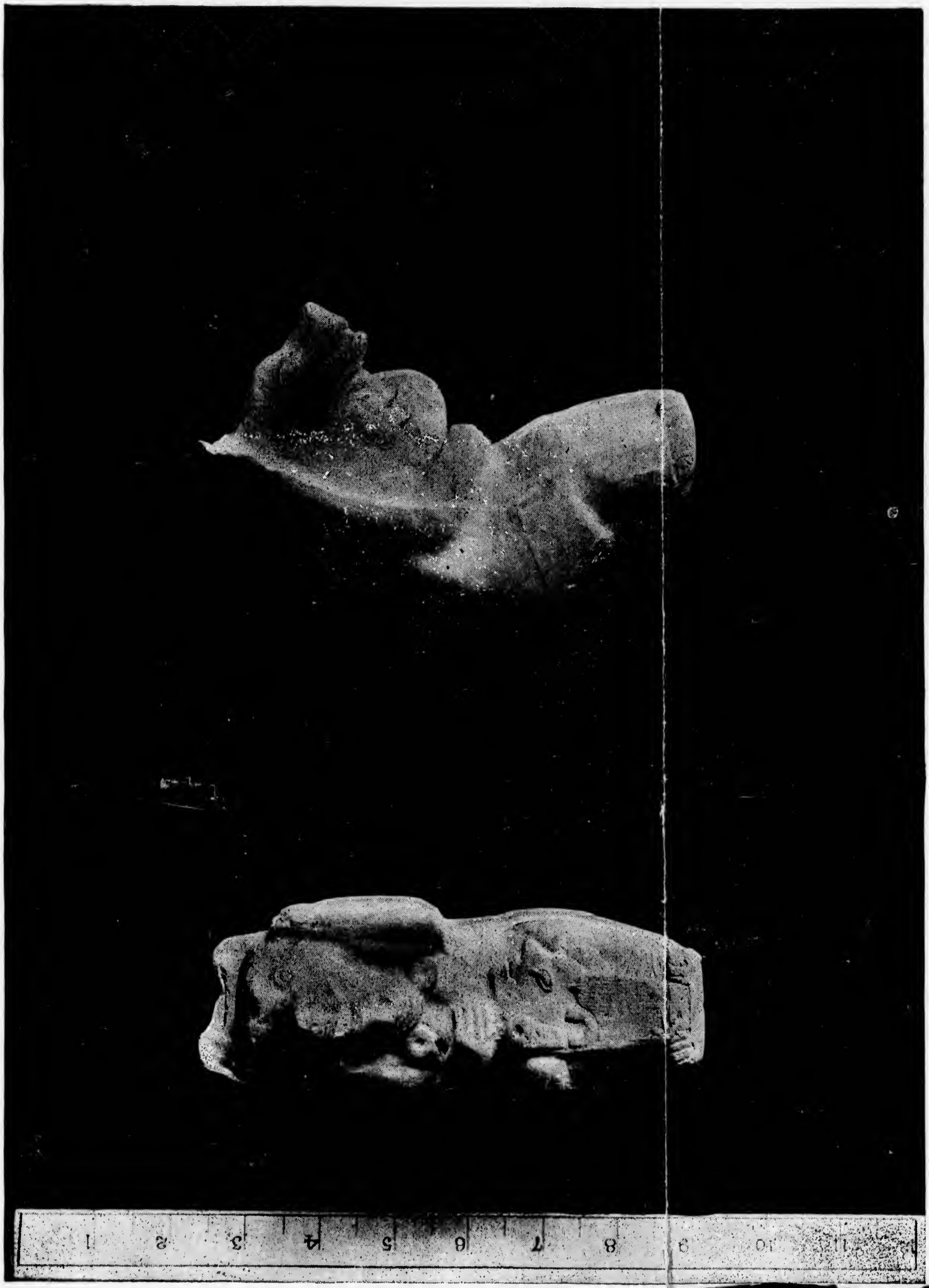
Quite a list of members of active disposition, who feel that they can combine the exhilaration of a little trail work with the pleasure of an outing occasionally, have sent in their names and addresses to the assistant secretary. Have you?

Send in your new address to the assistant secretary so that the club mailing list may be corrected accordingly.

Apropos of Dr. Merriam's memorandum of Indian names appearing in another column it should be stated that the Doctor has a long list of native words that would make appropriate trail names, and that he has offered, when occasion arises, to visit any trail and recommend a name.

Violet Ehrman and Andrew E. Neuenberg are henceforth to be known under one name. All the outdoor and indoor world loves Andrew and Violet, and their marriage comes as fitting climax of many pleasant meetings on the trail.

Albert T. Thomson and H. B. West were visitors at the last meeting of the Executive Committee.



STONE BEAR. (PLASTER CAST.)

(Cat. No. 140896, U. S. N. M. Original taken from a mound in Newark, Ohio. Co

Opposite p. 334 in Rept of Dept
Prehistoric Anthropology of Nat Mus
1889 - 1891. - Thomas Wilson Ass. Curator

No other animal was held in such dread by the Indians as was the grizzly. Many tribes before going on a bear hunt performed solemn ceremonies, and if a grizzly was killed, offered sacrifice. ——In the Peace River country in 1793 Mackenzie said the Indians never ventured to attack it except when in parties of at least three or four. On Red River, along the boundary between North Dakota and Minnesota, an Indian who killed a grizzly in October 1800 begged the fur trader, Alexander Henry, for some rum in order to make a feast, and for a quarter of a yard of scarlet cloth to hang up as a sacrifice.

BEAR (Grizzly)-- Omaha sign language for:

"Right hand flat and extended, held at height of shoulder, palm forward, then bring the palm to the mouth, lick it with the tongue, and return it to first position. (Omaha I.)

'Showing blood on the paw.'

Other remarks upon the signs for bear are made on pages 392 and 345." --G. Mallery:

Rept.Bur.Eth. for 1879-80: 414. 1881.

BEAR

IROQUOIS MYTHS:

Bear [Indian Sign Language for]

G. Malley, Rept. Bur. Eth. for 1879-80: A 1-48, 1881.

Engr. in quad. 44 (Smith)

extract

B E A R PICTOGRAPHS

CALIFORNIA: ~~PICTOGRAPHS~~

G.Mallery: 10th Ann.Rept.Bur.Eth.for 1888-89, 1893.

Tule River, Figs.12,14,15.....pp.54-57.

Owens Valley, Pls.Ig, IVa..... facing p.56.

B E A R

TUSAYAN Phratry & Gentes

V.Mindeleff (after material collected by A.M.Stephen):
8th Ann.Rept.Bur.Eth.for 1886-87: ~~pp.63-197~~ 1891.

Name of Bear in Hopituh = Ho-nan .....p.38.

Name of Bear given in 3 languages: ....p.39.

Tewa..... Ke

'Hopituh'... Ho'nau ~~[typographic error. Hope, Bear, Ho-nan]~~

Navajo..... Cac

Legends of Oraibi occurring Oraibi:
pp.105-108.

[typographic error. Hope name for Bear = Hó-nau]
See 105

B E A R

TUSAYAN CLAN NAME = Honau

J.W.Fewkes: 19th Ann.Rept.Bur.Eth.for 1897-98.

Part 2: 1900 [publ.1903].

Clan names, traditional history, &c...pp.594-6, 604, 633

Same as Ke clan.....pp.615, 618

Associated with Snake-Antelope societies...p.624

BEAR (RED) — Ta-ku'-ka

ESKIMO, BERING STRAIT, ALASKA

E.W.Nelson: 18th Ann.Rept.Bur.Eth.for 1896-97:

1899[publ.1901].

Beliefs, totems, folktales, &c...pp.438, p.326-7 467-470, 485-6

Colored

B E A R

ESKIMO, BERING STRAIT, ALASKA

E.W.Nelson: 18th Ann.Rept.Bur.Eth.for 1896-97:
1899[publ.1901].

Methods of hunting and trapping bear,
and encounters with bear.....pp.120-123

Bearskin & bear-intestine for clothing,
shelter, &c....pp.31-40, 118, 243,246

B E A R

MENOMINI INDIANS:

W.J.Hoffman: 14th Ann.Rept.Bur.Eth.for 1892-93:
1896.

Clan name for bear Omā'sse..... .. pp.40-42.

Myths of the bear pp.39-41, 91, 132-5,
169-70,175-81,196-200,
217-8.

B E A R (GRIZZLY)

SIOUAN INDIANS (Omaha & Quapaw Bear-Clan names).—

J.O.Dorsey: 15th Ann.Rept.Bur.Eth.for 1893-94:

pp.227,229, 1897.

B E A R

SIOUAN INDIANS (Bear-Clan names).---

J.O.Dorsey: 15th Ann.Rept.Bur.Eth.for 1893-94:

1897.

Mandan p.241

Biloxi p.243

Tutelo p.244

B E A R PICTOGRAPHS

G.Mallery: 10th Ann.Rept.Bur.Eth.for 1888-89: 1893.

Dakotas: Bear symbols of Dakota personal names:
4th Ann.Rept.for 1882-83: pp.175, 177-180,
pls.lii-liv,lvii-lxxix.
10th Ann.Rept.for 1888-89: pp.422-3, 453,455,591,
et passim p.736; figs.544-5,612-3,
" " fig.1247.

Haida(Queen Charlotte Islands): Bear tattoo figures
(after Hoffman).....p.399, fig.520.

Moki(Oakley Springs, Ariz.):Bear pictograph (after
G.K.Gilbert).....pp.748-9, figs.b,g.
(Same: In 4th Ann.Rept.for 1882-83: p.47,
figs.5,10, 1886).

New Mexico (about 10 miles below mouth of Rio La Plata):
Petroglyphs on the Rio San Juan (after W.H.
Holmes) ..... pp.73-75, fig.36.

B E A R

ZUÑI (Myth of the origin of Bear Clans).--

F.H.Cushing: 13th Ann.Rept.Bur.Eth.for 1891-92:

p.387, 1896.

B E A R

SIA INDIANS, NEW MEXICO

Mrs.M.C.Stevenson: 11th Ann.Rept.Bur.Eth.for 1889-90, 1894.

Clan name (Ko-hai = Bear)..... p.19

Myths of bear ogre; and of bear cult society pp.47,69-72.

B E A R

SIOUAN (Beliefs, taboos, ceremonials, myths, &c)

J. O. Dorsey: 11th Ann. Rept. Bur. Eth. for 1889-90:
1894.

(Consult Index).

B E A R

KIOWA (Taboo of bear to the taíme and its keeper)---

J.Mooney: 17th Ann.Rept.Bur.Eth.for 1895-96:

p.323, 1898.

B E A R MYTHS & BELIEFS

G.Mallery: 10th Ann.Rept.Bur.Eth.for 1888-89, 1893.

Ojibwas(Minnesota): Ceremonial chants, traditional instructions, &c. used in initiating new members in the Midē wiwin or Grand Medicine Society..pp.232-256, pls.xvii-xix.

Haida(Queen Charlotte Islands): Carving and myth of the Bear-Mother (after J.G.Swan)...p.478, fig.665.

Menomoni: Pictograph and myth of the White Bear guardian spirit, Lake Superior copper regions...p.481, fig.669.

B E A R PICTOGRAPH

HAIDI TATTOO FOR BEAR TOTEM(Queen Charlotte Islands,B.C.)

J.G.Swan: 4th Ann.Rept.Bur.Eth.for 1882-83: pp.70,72,
fig.27, 1886.

-------- Same: 10th Ann.Rept.for 1888-89: pp.402,404,
fig.526, 1893.

B E A R AS SYMBOL, &c.

G.Malleyy : 10th Ann.Rept.Bur.Eth.for 1888-89, 1893.

Chilkat: Totemic insignia on ceremonial blanket (after Niblack) .....p.430, fig.554.

Dakotas: Bear as tribal designation..... p.379.
Bear as totemic designation of clan.....pp.390-391, fig.514.

Menomoni: Bear totem on grave post.....pp.521-2, figs.728-9.

Mohawks: Bear as tribal designation (after Bacqueville de la Potherie)..... p.377.

Navajos: Bear as totem ..... p.388.

Ojibwas: Bear as totem ..... p.388.

Indians of Northeastern U.S.: Bear as symbol of the warrior ..... p.613.

BEAR TABOO OF THE KIOWA INDIANS

James Mooney, in his 'Calendar History of the Kiowa Indians,' says that "among the numerous things tabooed to the taíme [sun dance image] are bears, skunks, rabbits, and looking-glasses, none of which must be permitted to come near the sacred image or be touched by the taime keeper."

James Mooney, Calendar History of the Kiowa Indians, 17th Ann. Rept. Bureau Ethn. (for 1895-1896), p. 323, "1898" 1901.

Bear Myths continued (Bull. 39)

'The Man who entertained the Bears' p.440

'Story of the Nanyaayi Crests' p.442

BEAR NAMES AMONG THE KIOWA

Among the names given by James Mooney of Kiowa chiefs and individuals are:

Set-ãhgya, "Sitting-bear" (Satank)

Set-t'aiñte, "White-bear" (Sa-tanta)

Set-ĭmkía, "Pushing-bear" (Sa-tim-gear, or Stumbling-bear)

Set-pä'go, "Lone-bear" (Sit-par-ga, or Sa-pa-ga, or One Bear)

Set-emâ'-i, "Bear-lying-down" (Sa-ta-more)

Gúañtekána (Kon-zhon-ta-co, Poor Bear)

Păriăséaman, "Ten-elks" (Parry-wah-say-men, or Ten Bears)

Fast Bear

James Mooney, Calendar History of the Kiowa Indians, 17th Ann. Rept. Bureau Ethn. (for 1895-1896), pp. 185, 186, 327, 329, "1898" 1901.

BEAR MYTHS (mainly Grizzly)

'The Buffalo and the Grizzly Bear' in
Katharine B. Judson's Myths and Legends
of the Great Plains, pp.68-70, 1913

'How Old Man above Created the World' in
Katharine B. Judson's 'Myths and Legends
of California and the Old Southwest'
pp. 37-38, 1912

'Creation of Man' Ibid. pp.51-53
'Old Man Above and the Grizzlies' Ibid.55-57
'Creation of the Porcupine' Ibid. 44
'Origin of the Chilkat Blanket' Ibid.77-79
'Origin of the Wind' Ibid. 91

'Old Man above and the Grizzlies' in
Katharine B. Judson's 'Myths and Legends
of the Pacific Northwest', pp.35-37,1912
'The Spell of the Laughing Raven' Ibid 88
'Coyote and Grizzly' Ibid. 114-115
'Coyote in the Buffalo Country' Ibid 119-122
'Old Grizzly and old Antelope' Ibid. 133-140

BEAR MYTHS

Pline Earle Goddard records the following Bear Myths in 'Sarsi Texts' published in the the Univ. of Calif. Publ. in American Archaeology and Ethnology' Vol. 11, No. 3, Feb. 27, 1915:

'A Bear Brings Home a Crippled Sarsi' p.263

'A Fight with a Bear' p.265

GRIZZLY BEAR DANCE & NAMES AMONG SIOUX

Dorsey mentions in his 'Study of Siouan Cults' a Grizzly Bear Dance among these people (498), and says that"an examination of the personal name lists reveals such names as First or One Grizzly-bear, Two Grizzly-Bears, Three Grizzly-bears, Four Grizzly-bears, Many Grizzly-bears."

James Owen Dorsey, A Study of Siouan Cults, 11th Ann. Rept. Bureau Ethn. (for 1889-1890), pp. 498, 542, 1894.

BEAR MYTHS

Belief in the possession of human attributes by bears is widespread, and many tribes believe that bears are either another kind of people or closely related to people. Many believe that bears understand what is said by people, and that they overhear conversation when a long distance away. In some cases bears speak to people. This is mentioned in an Ojibwa tale where it is said that a boy and his sister who had been captured by a party of Sioux escaped and fled toward their home. On the way, some one spoke to the girl. It was a bear that spoke to her and told her to go to a certain tree. This she did, and found that the tree had fallen and lodged in the crotch of another. They both climbed the tree and hung there three days, at the end of which time they looked like bears.

Harlan I. Smith, Journ. Am. Folk-Lore, Vol. 19, p. 228.

BEAR MYTHS

Among the numerous tribes of Indians in North America in which clanship prevails, the Bear clan was one of the most widespread, occurring here and there from the Atlantic to the Pacific.

In an article on a Winnebago funeral, the death of a member of the Bear clan is mentioned and the funeral rites described. In accordance with ~~the~~ an old Winnebago custom, the first individual to be notified of the death was a member of the Wolf clan. [1]

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[1] Oliver Lamere & Paul Radin, Am. Anthropologist, Vol. 13, pp. 437-444, 1911.

WIYOT NAME FOR GRIZZLY

The Wiyot Indians call Grizzly Makw, or KanapeliL, the latter word meaning "biter."--

L. L. Loud, Ethnogeography & Archaeology of the Wiyot Territory, Univ. Calif. Pubs. in Am. Arch. & Ethn., Vol. 14, p. 236, 1918.

DREAD OF TRANSFORMATION INTO GRIZZLY BEARS

The Indians living at the mouth of Russian River, a branch of the Pomo stock, practiced cremation, as did most of the other tribes of California. In their case a definite reason was given, according to Powers, namely, that if the dead are not burned they will become Grizzly Bears.

Powers, Tribes of California, 194, 1877.

ORNAMENTS OF BEAR CLAWS

In ~~an abstract of~~ a paper ~~read~~ by Rev. E. F. Wilson ~~at a meeting of the American Folk-Lore Society,~~ on the Kootenay Indians, it was said that the men of the tribe living in British Columbia adorned their necks and ears with ornaments made of bears' claws and moose teeth.

Journal Am. Folk-Lore, Vol. 3, No. 8, p. 11, March 1890.

BEAR CLAN OR GENS

Among the Pueblo Indians, ~~the~~ a Bear Gens is common. The late Major John G. Bourke found this gens among those of Zuni, Zia, Cochiti, and Isleta.

John G. Bourke, Journal AM. Folk-Lore, Vol. 3, No. 9, pp. 116, 117, June 1890.

THE BEAR AND COYOTE MADE A BET

Major John G. Bourke, in his 'Notes on Apache Mythology', states that in the course of one of the myths the following sentences occur: "Then the Bear and Coyote made a bet." "The Bear bet it was always to be night and never to be dawn; the Coyote won the bet."

Journal Am. Folk-Lore, Vol. 3, No. 10, p. 211, September 1890.

INDIAN BELIEFS ABOUT THE GRIZZLY

George Gibbs, in speaking of Indians of the Clear Lake region, states: "The flesh of the grizzly bear, few of them will eat at all. It is said that they believe the spirits of the dead enter them, and a story was related to us of their begging the life of a wrinkled-faced old she grizzly bear, as the recipient of some particular grandam's soul, whom they fancied it resembled."

George Gibbs in Schoolcraft's Indian Tribes, Part 3, p. 113, 1853.

GRIZZLY BEAR & COYOTE MYTH

One of the myths published by Roland Dixon in his 'Maidu Texts', Pubs. Am. Ethn. Soc., Vol. IV, 1912, has a good deal to say about Coyote and Grizzly Bear-woman. (page 63 et seq.)

BEAR MYTHS

The 31st Annual Rept. of the Bureau of American Ethnology, 1909-1910 (published in 1916) gives the following Bear myths:

'Txa'msem kills Grizzly Bear,' pp87-88, 680-683
'The Meeting of the Wild Animals,' 106-8
'The Story of Grizzly Bear and Beaver,' 111-112, 723-724

'The Bear Who Married a Woman,' 192,747

'The Four Chiefs and Chief Grizzly Bear,' 292-296, 847
'Story of the Gispawadweda,' 297, 855
'Wren Kills the Bear,' 718-719,

BEAR MYTHS

The following Bear Myths are found in 'Sarsi Texts' by Pliny Earle Goddard, Univ. of Calif. Publ. in Am. Archaeol. and Ethnology, Vol.11, No3. Feb. 27, 1915

'A Bear Brings Home a Crippled Sarsi',263

A fight with a Bear, p.265

THE STORY OF THE BEAR AND THE FAWNS

Variants of this story are rather widespread among the California tribes. In addition to those given by me in my Mewan myths, Pliny Goddard publishes a Lassik version under the rather misleading title, The Joint Wives, Grizzly and Doe (Journ. Am. Folk-Lore, Vol. 19, pp. 135-136, 1906).

The Lassik story differs from those collected by me in two interesting particulars:

(1) That the fawns smoked the young cubs to death in a hollow log, afterward carrying the burnt bodies to the mother-bear and saying "Here's a skunk we killed in a log;"

(2) That in running away, they crossed the river through the kind offices of the Crane, who, by extending his neck over the water, enabled them to cross in safety.

Journ. Am. Folk-Lore, Vol. 19, pp. 135-136, 1906.

BEAR CULT AMONG THE LENAPE

M. R. Harrington, in his Preliminary Sketch of Lenape Culture, states:

"Similarly a bear cult was kept up by another family. For the ceremony entailed by this belief, enacted every two years, a special lodge was built of brush, in which the head of a bear (later that of a hog) was carried about the fire in time to certain chants, and portions of the animal were burned as a sacrifice." (231)

And, under the head of Charms, he mentions that he "succeeded in obtaining the charm known as "giant bear's tooth," used for wounds or other injuries. A little of the tooth is scraped off and given to the patient in water, with appropriate incantations." (232)

Am. Anthropologist, Vol. 15, pp. 231, 232, 1913.

WIYOT NAME FOR BEAR

The Wiyot Indians call Bear

TsetsgeruLigerer.--L. L. Loud, Ethnogeography & Archaeology of the Wiyot Territory, Univ. Calif. Pubs. in Am. Arch. & Ethn., Vol. 14, p. 236, 1918.

BEAR MYTHS

Truman Michelson, in an article entitled 'Piegan Tales', publishes the story of 'The Woman who turned into a Bear.'

Am. Anthropologist, Vol. 24, pp. 244-246, June 1911.

(Article in Blackfoot file)

Among the myths of the Uintah Utes by J. Alden Mason are a number of Bear myths.

Journal Am. Folk-Lore, Vol. 23, pp. 299-263, 1910.

(Copy in Uintah Ute file)

GRIZZLY BEAR MYTH OF SHASTA INDIANS

Land of Sunshine, pp. 397-402, May 1901.

Siskiyou = Shasta folk

Bear Myths pp. 18-

See 'Shasta Myths' by Roland B. Dixon in Shasta envelope. pp.18-19, 26.

See also Grizzly Bear clipping in same envelope.

BEAR MYTHS & BEAR SHAMANS AMONG THE LUISEÑO

"At Pichanga, Pala, Pauma, and Rincon people speak of the bear (hunwut) as piwi, great grandparent, a term used by other groups for the totems coyote and wild cat. At first I thought that I had another case of totemism, but as the custom is common to all of the Luiseño and not to special clans or parties, it became clear that I had not. The instances given below by the natives make clear that this term as used for bear is a term of respect and is parallel to the Miwok practice of addressing a spirit as grandfather. The explanation of Rincon informants is this: When people formerly went into the mountains for acorns they often saw bear tracks. They would say "That is my great grandparent." They thought the bears could understand them, and hearing them speak so respectfully, would take no offense and do them no injury. At Pichanga an informant stated that the bear (hunwut) was once chief at that place. It was stated that the use of the term piwi for the bear had nothing to do with the taking of toloache nor with the Chungichnish religion, although the bear is one of the avengers of that deity. Again it has no connection with the power of certain shamans to become bears. The killing of a bear, which was done with arrows, was the motive of an all-night ceremony conducted by the chief of a party. Eagles, which were also killed only ceremonially,

BEAR MYTHS & BEAR SHAMANS AMONG THE LUISEÑO

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are not spoken of as piwi. A fragment of a Temecula story is to the effect that long ago a bear seized and killed a woman. The people went to the bear's den calling "Nupiwi, nupiwi," and drove the bear away.[1]

Among the Luiseño and Cupeño there seems to be a well-developed belief in bear shamans. They are not a thing of the past as in central California, but exist and operate today. Their power is obtained by dreaming, independent of the visions induced by toloache. Cupeño informants remembered a man at Kupa who had the faculty of transforming himself into a bear, which he did at fiestas for the purpose of frightening people and amusing himself. They also told me of a Cahuilla bear shaman from San Ygnacio, a man of about 45, now residing at Banning. His name is Juan de la Cruz Norte and he is a member of the coyote moiety. Juan is reported to have assumed the shape of a bear on two occasions. The incidents rather point to hypnotism as the explanation of Juan's alleged power. Many white people have tried to induce Juan to change himself into a bear. He always asks too high a price, fifty to one hundred dollars, claiming that he must demand a big sum, as the risk is great. If he fails to make the transformation he dies at once.

Juan is clubfooted and of heavy build. It would not take a very vivid imagination to see the likeness of a bear

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[1] Dolores Kesbien, a Luiseño (?) woman at San Manuel Reservation near Patton, spoke of the bear as piwi, using in addition to hunwut the term takahaitcu.

in him. Indian school girls have often joked about his club-feet and bear-like appearance. A couple of years ago Juan appeared as a bear to two girls at Pala, who were among the number who formerly amused themselves at his expense. On this occasion there was a fiesta in progress, to which most of the Pala people had gone. The two young women remained at home. Juan came by on horseback and saw the two girls sitting in a house with the door open. He had been drinking and was probably in bad humor. At any rate he decided to have revenge for the previous injuries to his feelings. He rode up to the house, dismounted and stood in the doorway. He reminded the girls that they had twitted him about his feet and his bear-like appearance and that now he was really going to become a bear. The girls were very much frightened. He started to sing, raising and lowering his arms at the same time. His arms were flexed as he raised and lowered them from his shoulders. The terrified girls saw the hair appear on his body and saw the claws grow on his hands. His horse, which he held by the reins, snorted in terror, jerked on the reins, and finally pulled Juan out of the doorway, thus breaking the spell.

On another occasion, it is related, Juan and his brother quarreled while drunk. The brother said that he did not believe Juan could become a bear as he claimed. Juan accepted the challenge and the brother barely escaped from the house. Neighbors were summoned, but upon their arrival Juan had resumed his natural form.

Among the Luiseño, bear shamans are not unusual. The power of a bear shaman is not inherited by his children. The uncle of Canuta, a Saboba informant, was a bear shaman, pula,[1] of wide repute. He obtained the power at about middle age, but not by taking toloache. He did considerable damage and frightened many people while in that form. In response to inquiries as to the manner in which the power was obtained, informants always said that the shamans "came by it naturally," or received it "from above." The term for supernatural power was given as cowoic, which also means "someone to be afraid of." The great grandfather of Vidal Mojadu, a man now living at Saboba, was a shaman who could transform himself into a bear. He possessed this faculty from birth. When he made the transformation he merely sang a little and assumed his animal form. Many people witnessed the transformations. He did no damage while in bear form; he exibited his power for the enjoyment of people. Vidal Mojadu's Indian name is Sepak, as was his great grandfather's.

A Temecula bear shaman was once attacked by bears in the Santa Rosa Mountains. He turned into a bear, fought, and killed his attackers. He became a man again. This shaman was in the habit of killing cattle while in the form of a bear. He was killed and flayed by cowboys on one occasion. When they left he arose as a man from the bear carcass and returned home."

[1] The generic name for shaman.

E. W. Gifford, Clans & Moieties in So. Calif., Univ. Calif. Pubs. in Am. Arch. & Ethn., Vol. 14, pp. 208-211, 1918.

BEAR GODS

Among the Hopi are Bear clans and Bear gods. Fewkes, in his elaborately illustrated monograph entitled 'Hopi Katcinas,' gives a colored illustration by native artists of the Bear God Cakwahonaû (Plate LXIII, middle figure), concerning which he says that while this represents the Green Bear, "we have also (95
the yellow, red, and black bear with the same general symbolism.

"The distinguishing symbolism of the Bear katcina are bear paws, one on each cheek, which are at times difficult to distinguish from those of the Badger. It has a prominent snout, and a visor on the helmet, to which lightning sumbols and feathers are attached."

Another plate (XLVIII) shows a katcina of the Honau or Bear clan, of which the author states: "The ancient mask (111)
of the Honau or Bear clan is called Kotka's katcina, and is in the keeping of this chief. The Bear people were the first to arrive at Walpi, and their last village before they came there was situated at Türkinobi, on the mesa above Sikyatki, where the ruins of their old home are still pointed out."

Another plate (LXII, middle figure) shows Ke towa.
"This ancient mask belongs to the Bear family of Hano, and (112)
has a general similarity to Kotka's mask, or that of the Honau (Bear) family of Walpi."

On a previous page he speaks of Honau (Bear), a personation appearing in a kiva drama of the Hopi. (54)

Jesse Walter Fewkes, Hopi Katcinas, 21st Ann. Rept. Bureau Ethn. (for 1899-1900), pp. 95, 111, 112, 54, "1903" 1904.

BEAR AMONG THE ASSINIBOIN

"The Assiniboin address prayers to the bear. They offer it sacrifices of tobacco, belts, and other esteemed objects. They celebrate feasts in its honor, to obtain its favors and to live without accidents. The bear's head is often preserved in the camp during several days, mounted in some suitable position and adorned with scraps of scarlet cloth, and trimmed with a variety of necklace collars, and colored feathers. Then they offer it the calumet, and ask it that they may be able to kill all the bears they meet, without accident to themselves, in order to anoint themselves with his fine grease and made a banquet of his tender flesh."

James Owen Dorsey (quoting from Smet, Western Missions & Missionaries, p. 139), A Study of Siouan Cults, 11th Ann. Rept. Bureau Ethn. (for 1889-1890), p. 477, 1894.

[Ques not confused]

PREVALENCE OF BEAR CLANS AND BELIEFS AMONG THE TLINGIT

From very early times in the Northwest it has been known that Bears, particularly the Big Brown Bears and Grizzlies of the coast region, called Hoots by the natives, are conspicuous in the beliefs of the Tlingit people. This is not strange in view of the abundance of the big Bears on these coasts and islands, and of their intelligence, superhuman power, and aggressive habits.

The writings of various authors, among them Dall, Emmons, and others, abound in references to these huge animals. One of the more recent writers, John R. Swanton, in discussing the social conditions, beliefs, and so on of the Tlingit, is naturally compelled to mention the animals in a number of places. Thus he speaks of Xūts!hît, the Grizzly Bear house of the Tongas, Yakutat, Chilkat, Sitka, Taku, Hutsnuwu, and the Henya; and of Xūts!qowu'hît, Grizzly-Bear's-den house of the Sanya. And Chief Qotcēh was named from a Bear (407).

On another page he says: "Anciently the Hutsnuwu (Xuts!nuwū', grizzly-bear fort) people or Xuts!îda qoan (which means the same thing) occupied two different towns on the west coast of Admiralty island." (412)

In describing the clan emblems of the Tlingit, Swanton says: "The Grizzly-bear hat was used by the Te'qoedî, who (415) claimed that a member of their clan had married a female grizzly bear, while the Kā'gwAntān, who claimed the same thing, had bears' ears fastened to the sides of their heads and called them Kāts! after the name of the man

through whom the right had been obtained. The Kā́gwAntān of Chilkat have a shirt made out of grizzly-bear hide, which they wear in memory of this event.

"At the time of the flood a grizzly bear and a mountain goat climbed a mountain in company with the fleeing Nanyaāy̓i, and ever since that clan has used a grizzly-bear skin and the head of a mountain goat, the former of which they regard as their highest crest. The first grizzly-bear skin that they used is, of course, said to have been that of the identical bear which had accompanied them, but this in time became worn out and had to be replaced." (415-416)

On page 419 he gives a photographic figure of a crest hat representing the head of a Grizzly Bear, of which he says: "The third is a grizzly-bear hat owned by one of the Qā́tcAdî named 'Jim Coonie.' The writer was unable to hear the story of this from its former owner himself, but it is said that his grandfather had obtained the exclusive right to use it by having killed a grizzly bear with his ax after it had destroyed many people. The gash made by his ax is represented on the top of the animal's head. The bear is not ordinarily found in this man's clan, so we must either suppose that it was a personal crest or assume that it had belonged to his mother's father, and thus to some other clan." (419)

He tells us that the great majority of Tlingit personal names refer to some animal, especially the animal whose emblem was particularly valued by the clan to which the person

belonged. Thus Xakú'tc was a personal name referring to the shaggy hair of the Grizzly, and Kodê'haha another personal name referring to the narrow entrance of a Bear's den, which to a Bear is supposed to appear like a large doorway. (421) He adds that "wolf and grizzly bear names seem to have been used most widely by the Wolf people." (422)

Bears appear again in the names of the seasons. Thus among the Sitka Tlingit, (February is called) "S!ik dísi, 'Black-Bear-month,' the month when Black and Brown Bears begin to have cubs and throw them out into the snow," while among the neighboring Wrangell Tlingit, the same period is described as "'black-bear-month,' the month when the black bear turns over on the other side in his den." (426)

In another place he tells us of a grave-post in which the entrance hole is guarded on each side by representations of ~~the~~ Grizzly Bears which infest the spirit road. (431)

Later, in describing a potlatch, he says: "A man came in acting like a bear. He was trying to catch a man in front of him with his claws, and they had also set up a tree for him." (439-440)

Among the gambling sticks collected by Lieut. G. T. Emmons was one representing the hide snare for catching Bears, another the Bear people, the third a Grizzly Bear, while in another set were a savage Bear, a Black Bear, and a Grizzly Bear. (444)

After a war when peace was decided upon and one party visited the other, one of the chiefs was called "deer."

"The man who brought in the 'deer' sang a grizzly-bear song, so that the deer would not be troubled. He likened the 'deer' to the bear's head, which is always treated with great respect after the animal has been killed." (451)

The way in which a recently killed Bear is treated is thus described: "When a dead grizzly bear was brought (455) into camp its head was carried indoors and eagle down and red paint were put on it. Then one talked to it as if to a human being, saying, 'I am your friend. I am poor and come to you.' Before the entrails were burned he talked to them, saying, 'I am poor. That is why I am hunting you.' When one came to a bear trail he said, 'My father's brother-in-law, have pity on me. Let me be in luck' (Xāt gā Ḷaxēʼ́L). The term of relationship was probably changed when one of the Raven phratry spoke. These words were not employed because they thought that the bear would come to life again, but because the dead bear's friends might kill the hunter if he did not use good words toward it.

"If a bear killed one's brother he tried to get its head and keep it. Then it would be taken out at feasts and exhibited. When a woman met a grizzly bear she took out her large labret and blew toward the bear through the hole in her lip. Then the bear would not touch her. If one made fun of a grizzly bear it might attack him.

"The origin of the bear emblem is always referred to the hero Kāts!, who married a female grizzly bear, though to which

Wolf clan he belonged is entirely uncertain, the Te'qoedî and Kā'gwAntān both claiming him." (455)

"When a tree was being cut down, one said to it, 'Black bear skins have been laid in the place where you are going to fall. Fall down on them;' though they had not actually placed anything there." (454)

When a person died he was supposed to have a spirit or soul called 'shadow,' which went away to a happy country, while the spirit road was watched by Grizzly Bears. And at Sitka it was said that the road to the spirit world was a difficult one, with wolves and Bears along the way which one had to protect himself against. (461)

According to Swanton's system of transcribing the language, the Grizzly Bear is called by the Haida Xū'Adiî, (476) and by the Tlingit Xūts!, which of course is the same as Hoots, the word in common use throughout these parts of Alaska.

Among the facial paintings of the Tlingit reproduced by Swanton are: one representing Bear ears on the head, with ~~and~~ on the face is a painting called 'bear traveling.' "The latter refers to an episode in the Raven story in which Raven went fishing with Grizzly bear and Cormorant. The canoe is represented with Grizzly bear in the center, Cormorant in the bow, and Raven in the stern." (Plate XLVIII, i). Another has ~~One with~~ Bear ears on the head, in combination with ~~and on the face is the~~ stars on the face ~~facial painting.~~ (Plate XLIX, a)

One with Grizzly-bear-claws hat. "The bear referred to

is the son of the hero Kāts! mentioned on page 455. Around the mouth is the bear's blood. Used by the Q!aq!ā hît tān, probably a subdivision of the Kāgwantān." (Plate XLIX, g)

One with Grizzly Bear ears at the top, and around the mouth lines supposed to represent the opening of a Bear's den, (Plate L, c); and one wearing a Grizzly Bear hat (Plate L, d).

Two represening Bears' feet (on cheeks or forehead) (Plate LIII, h, i); and two ~~One with~~ with Bear paws on the cheeks ~~and other marks which are said to be simply decorative~~ (Plate LIV, b). ~~and one representing Bear tracks~~

John R. Swanton, Social Conditions, Beliefs & Linguistic Relationship of the Tlingit Indians, 26th Ann. Rept. Bureau Ethn. (for 1904-1905), pp. 407, 412, 415-416, 419, 421, 422, 426, 431, 439-440, 444, 451, 455, 454, 461, 476, Plates XLVIII i, XLIX a,g, L c,d, LIII h,i, LIV a, 1908.

BEAR AMONG THE PIMA INDIANS

"The bear causes swellings upon the body, headache, [262] and fever. The rememdy is to sing the bear songs, of which there are several (p. 318); the singing is sometimes continued throughout the entire day. No part of the animal is used in the treatment. The bear is friendly to the Pimas. If a man meets one he must say, 'I'm red,' and then the bear will not touch him, though he is free to kill the animal."

The bear song referred to above is:

"I am the Black Bear. Around me [318]

"You see the light clouds extending.

"I am the Black Bear. Around me

"You see the light dew falling."

Frank Russell, The Pima Indians, 26th Ann. Rept. Bureau Ethn. (for 1904-1905), pp. 262, 318, 1908.

Bear Impersonation in the Eastern

Pomo Kuksu Ceremonies.--Loeb, Pomo Folkways,

pp. 376-377, 1926.

The bear impersonator and masan batin[1] always appeared at least once, and usually twice, during the pole ceremony. They made their entrance separately upon summons by the yomta.[2]

The buraghalaxai, E (butake, N) or bear act occurred in the daytime, usually on the second day of the Eastern Pomo pole ceremony. The yomta notified the bear-initiate of the time of his appearance and the people knwe and watched for him. The performer wore a costume of a complete bearskin, the head on a basketry frame with a mouth that could be opened and shut. Bladders half full of water set in the axillae or sometimes in the head were said to

[1] The Eastern Pomo name masan batin as translated means "powerful big". ftnote p.377

[2] The head of the secret society was called yomta. On the coast, it will be remembered, this term included all the members of the secret society."

p. 365

give a sound like that of a bear walking. Two stuffed racoons with the tails removed were tied on either side under the forelegs to represent cubs.

The bear advanced from the woods grunting and performed certain manoeuvers in front of the house while a common dance was being performed. He turned to the right, preceeded some twenty feet, rose on his hind paws, dropped backwards, turned, went the same distance to the left, and there did the same. After doing this four times he stopped in the center, whirled about to his left, stood with his back to the house, fell back toward it, leapt to his feet, and approached the door. He made four stops, each time facing about, doing the backward fall and leaping to his feet again. Then he went in, circled the bush house four times in a counter-clockwise direction, and stopped before the center pole. There was no music, but the yomta prayed throughout. Buraghal sat up facing the pole climbed it, turned and came down head first, turning head over heels four times on the way. Then

Bear Impersonation, Loeb.

he circled the pole four times and made his exit from the bush house.

Origin of bear initiates.--This happened in the days when birds could speak. Wren's father had been killed by a bear. He made a good bow and arrows and took a spear. He said to his brother, "I'm going out to get revenge. If the bear is there we must have a duel." He went to the place A grizzly jumped out and tried to kill him but Wren was small and active and kept out of the way He dodged through the bear's legs and when the bear leaped he hid behind a rock. When the bear dashed at the rock, Wren laughed at him. He tired him out, leading him toward the village. He didn't try to kill him. He brought him in where all the people could see, and then he shot. He told the people they might have the bear meat; he would keep the skin. He thought of making a bear disguise. One great hunter before his time had used armor of soap fiber with the ends sticking out to

look like hair, and with it had gone safely through the bear country. Wren asked the yomta if he thought it could be done again. The yomta said, "Yes, you can make a disguise but be careful. If the bears find out they will take revenge. Three or four may come for you at once, so that you can't defend yourself." Wren asked how it should be made. "Fast four days from meat and grease, sleep out where you are going to have your hiding place. When you begin to make it, let me know. I'll say some prayers for you." He told Wren of all the herbs he sould use. The yomta went out and watched Wren make it. It was not complete as they are now. It had only basketry for the head. Later they were improved. The yomta stood off then and watched Wren perform. He told him to run and jump, how to act like a bear, and to defend himself. "Practice four days," he said, "and then you can make your journey. Always carry a little wampum with you. Some one

may see you. You may have to stop and take the head off to drink. Then you will have to make presents of beads so no one will tell. But never kill anyone as the real bears do. There is more than one way to kill people. If you kill you may be killed not as bears do but some other way, by poison or by shooting."

Evidently the impression is created by this story that the bear initiate conception is derived from the beliefs concerning the were-bear.

NW COAST OF N.AMERICA

INDIAN NAMES FOR GRIZZLY AND BLACK BEARS

Dr. John Scouler in Observations on the Indigenous Tribes of the NW Coast of N America, includes vocabularies drawn up by Mr. Tolmie, which give the following Indian names for Grizzly and Black Bears :

Tribe	Grizzly	Black Bear
Haeeltzuk	Nun	Tlah
Billechoola	Nun	Tlah
Chimmesyan	Mudeak	Olh
Haida	Hootch	Tan
Tun Ghaase	Hootch	Tsek
Klikitat		Anahni
Shahaptan		Yaakah
Okanagan		Skummachist

Dr. John Scouler, Observations on the Indigenous Tribes of the NW Coast of N America, Journ. Royal Geog. Soc. XI, 246-7,1841

BELIEF OF KOROO INDIANS CONCERNING GRIZZLY BEAR

"They look to the white man who owns their land as the 'Great Chief,' and expect him to defend them from the attacks of their neighbors, and also from their natural enemy, the grizzly bear, whose flesh they refuse to eat, for the reason, as they believe, that he was once human, but became beastly in consequence of his disposition to eat human flesh." --Judge

Wm. B. Hyde in Justus H. Rogers, 'Colusa County, Its History and Resources', p.35,1891.

Cremation by 'Eastern Pomo': Parts of roasting flesh eaten by mourners if victim was killed by a Bear.

"The consumption of a portion of the roasting flesh of the deceased by a mourner was not practiced. . . among the Eastern Pomo or the other branches under the scope of this investigation. The practice was evidently confined to the Southeastern Pomo, from whom Mr. Gifford received hearsay information on the eating of a portion of the body of the corpse in case the victim had been killed by a bear; and to the Gallinomero,"--Loeb, Pomo Folkways, p. 287, 1926.

Pomo Bear Doctors.--pp335-338

Kehenim or tokanim (grizzly bear stab), Iniation of the Coast Kuksu Society. pp. 355-359

Bear impersonations during the pole ceremony, pp. 376-377; Origin of bear initiates, pp. 377-378.

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Extracts from.

Pomo Bear Doctors (gauk buraghal) pp. 335-338. Loeb, Pomo Folkways. 1926.

The English translation should really be "man bear" and not "bear doctor." The Pomo gauk buraghal is not supposed to be a shaman. It was probably entirely mythological much as our own werewolf. All the Pomo had, however, an actual bear initiate or buraghal matutsi, which entered into the pole ceremony of the Eastern and Northern Pomo and into the initiation ceremonies of the Coast people.

Benson stated to Miss Freeland that the activities of the bear initiates were not confined to ceremonial appearances. The bear costumes were not only disguises of a sacred kind, they were really armor. Instead of being put away in a deerskin bag between ceremonies, they were kept in a hiding place in the woods or rocks with a bag of magic herbs, pine seeds and charms hidden in the head and put on when the owner wished to pass through country infested with bears.

The bears were also supposed to punish offenders in the community, especially poachers.

Benson claimed that most of the bear doctors were women.

Loeb says that Benson is confused when he says the bear ceremonial impersonator and the bear doctor are the same. According to several informants in the coast people in the olden days would have killed the bear doctor on sight. He was able to perform miraculous journeys, he could travel from the coast to Yokaia and back again in an hour. He was liable to kill anybody on sight. He imitated certain birds. Besdies killing people against whom he had a grudge he also scared and cut people. He carried water baskets under his arms to imitate the sound of the bear walking.

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References to Canis, the bear impersonator in the organization and initiations of the Coast Kuksu Society.--Loeb, Pomo Folkways. pp. 355-365, 1926.

"At an initiation it was sometimes necessary that four of the yomta act the part of Kuksu and one the part of Canis, the bear impersonator. Two or more wielded the bull roarers." P. 355.

"Kehenim or tokanim (grizzly bear stab)." p. 355.

The election of the neophytes, p. 356.

after the election,

"Two of the members disappeared into the bush, the one to dress up as Kuksu, the other as Canis, the grizzly bear impersonator. . . .When Kuksu approached the neophytes he encircled them four times counter-clockwise. Two minutes afterwards Canis, the bear impersonator trotted on the scene."

. . . "Two of the yomta held the spears from behind, and Kuksu made four charges toward each of the boys and girls. As he made the final charge the victim pretended to be stabbed and fell down as dead.". . . pp. 356-357.

References to Canis, Loeb.

"While Kuksu was enacting his part in the drama Canis was also occupied. He came up a little way behind the row of neophytes, and kicking with his front and hind legs, he attempted bear fashion to dig a holein the ground, emitting terrifying grunts ths while. When the hole, or grave, was co completed, Canis retreated into the bush with Kuksu." p. 357

. . . . . "This was the last sacred dance. When it was completed the neophytes were removed from the dance hall and made to camp on the hills once more. They remained there for four days and nights receiving instruction.. . . . p.358

. . ."Canis prowled around while the boys and girls were in the bush. He made a roaring noise behind the boys while they were whirling the padok. His identity was thus revealed to the initiates. Every once in a while the bear came down to the dance hall where the people were holding the common dances and tried to put an end to the festivities by sitting in the fire.

References to Canis, Loeb.

The method that Canis employed was to jump in the fire, scatter the coals, and thus attempt to extinguish the flames. After the fire was out, Canis ran back to the hills. When the bear entered the hall he came in with a roar. The women thought that the bear was a real bear, and covering their faces with their hands, cried out in terror." pp. 358-359

"In the meantime a common dance, the yo ke, was being given in the see tca (bush house). The relatives of the newly initiated were all seated around awaiting their arrival. As the novices came in they circled around the yo ke dancers.

" After this, Canis, the bear, entered with his usual roar. He tried to sit on the fire and put it out. The new yomta had the duty of catching Canis and running him out of the hall before he did any damage." p. 361

In the Coast Pomo Kuksu ceremonies the impersonations were limited to Kuksu and Canis, the bear. The Eastern Pomo also impersonated Calnis. "The name Calnis suggests the origin of the impersonation.. . the bear impersonator of the Coast

was named Canis. Evidently the bear impersonation of the Coast gave rise to two impersonations in the interior: the bear impersonation and Calnis."

p.p. 366-367.

References to Barrett, Pomo bear doctors in Loeb, Pomo Folkways, 1926.

"Since Barrett has called the Pomo gauk buraghal a "bear doctor" I shall follow his lead, pointing out, however, that "man bear" or werebear would correspond more closely to the actual beliefs and title." p. 335, Loeb.

"The account which Dr. Barrett obtained on Pomo bear doctors differs somewhat in detail from the material furnished by Benson. Emphasis is laid on the nefarious character of the bear doctor, of his custom of waylaying and killing hunters. While Barrett's material is valuable in giving in detail the beliefs of a community on this matter, it strikes me that the informant sought to perpetrate a fraud. in return for good payment he laid claim to having been a bear doctor himself and to be giving first-hand information on the subject. It is significant t to note that Barrett's informant urged the withholding of his name from publication." p. 337, Loeb

Barrett, Pomo bear doctors.
in Loeb, Pomo. Folkways

"My informahh, Benson, has himself seen count ing in which five or six of the four thousand bea sticks were utilized. Large counts were commonly performed by the Pomo at the time of deaths and peace treaties. In a myth recounted by Barrett the first bear shaman gave forty thousand beads in pretended sympathy for the victim whose death he had caused."--Barrett, Pomo bear doctors, p. 499.

reference in Leob, Pomo Folkways, p. 230, 1926

In the bibliography is given Barrett, S. A., 1917a. Pomo bear doctors. This series, XII, 443-465.

GRIZZLY BEARS

Edward Sapir, in his Notes on the Takelma Indians of Southwestern Oregon, states:

"The whitish color about the foreheads of grizzly bears is interpreted as war paint and brought into connection with their ferocity. In one of the myths the Grizzly girl (xamk' wa-iwī'i) puts dust, i.e., white paint, on her forehead before making war on her Eagle husband."

Am. Anthropologist, Vol. 9, ~~No. 2~~, p. 273, foot-note, 1907.

BEAR SOCIETIES

Among the secret medicine societies of the Seneca Indians mentioned by Arthur C. Parker is the Bear Society (Nia 'gwai' oä"no').

"The ritual of the Bear Society consists of twenty songs and a dance. During the intermissions in the dance, that is, between songs, the participants eat berries from a pan on the dance-bench, or, in winter, eat honey, taking portions of the comb and eating it as they walk about the bench. The ceremony is opened by making a tobacco-offering to the spirits of the bears, during which the chief Bear-man makes an invocation. The high officer of the society, however, is a woman. The symbol of membership is a black streak drawn diagonally across the right cheek." . . .

Am. Anthropologist, Vol. 11, No. 2, pp. 176-177, 1909.

BEAR CLANS

John R. Swanton, in a paper on the social organization of the Creek Indians, states that he has obtained the names of 27 clans among the Creeks proper and the Seminole; among these are the Bear, Wolf, Wildcat, Panther, Skunk, Raccoon, Rabbit, Deer, and Mole.

Am. Anthropologist, Vol. 14, pp. 594-595, 1912.

BEAR MYTHS

The following Bear Myths are found in 'Myths and Legends of British North America' by Katharine Berry Judson:

'How Grizzly Bear and the Coyote made Light and the Seasons,' pp.35-37
[Shuswap]

'The Great Bear and the Hunter' 79-80
[Chilcotin]

'Nenecus and Big Bear,' pp.166-167
[Ojibwa]

'Myths and Legends of Brit. N.America,'
by Katharine B.Judson Chicago, 1917

GRIZZLY BEAR NAPA VALLEY, CALIF.

The Napa Valley Indians considered the grizzly bear sacred "and nothing would induce them to eat its flesh".--Memorial and Biog'l Hist. of Northern Calif., Lewis Pub'g. Co., 161, 1891.

NAVAHOS DO NOT EAT BEAR

The late Dr. Edward Palmer states that the Navaho Indians "do not eat bear's meat, and to call a man a bear is a term of great reproach. "

Am. Nat. Vol.12, No.5, p.313. May 1878.